

arttonview

■ national gallery of **australia**

ISSUE 59 • spring 2009



McCUBBIN: LAST IMPRESSIONS 1907–17 • MASTERPIECES FROM PARIS



MASTERPIECES FROM PARIS

Van Gogh, Gauguin, Cézanne & beyond

POST-IMPRESSIONISM FROM THE MUSÉE D'ORSAY

4 DECEMBER 2009 – 5 APRIL 2010

CANBERRA ONLY NGA.GOV.AU

■ national gallery of **australia**

PRESENTING PARTNERS



The exhibition is organised in partnership with the Musée d'Orsay, with thanks for their exceptional loans



Australian Government
Art Indemnity Australia

PRINCIPAL PARTNERS



The National Gallery of Australia is an Australian Government Agency
Vincent van Gogh *Starry night* 1888, Musée d'Orsay, Paris © RMN (Musée d'Orsay) / Hervé Lewandowski

published quarterly by

National Gallery of Australia
GPO Box 1150
Canberra ACT 2601
nga.gov.au

ISSN 1323-4552

Print Post Approved
pp255003/00078

© National Gallery of Australia 2009

Copyright for reproductions of artworks is held by the artists or their estates. Apart from uses permitted under the *Copyright Act 1968*, no part of *artonview* may be reproduced, transmitted or copied without the prior permission of the National Gallery of Australia. Enquires about permissions should be made in writing to the Rights and Permissions Officer.

The opinions expressed in *artonview* are not necessarily those of the editor or publisher.

editor Eric Meredith

designer Kristin Thomas

photography Eleni Kypridis, Barry Le Lievre, Brenton McGeachie, Steve Nebauer, David Pang, John Tassie

rights and permissions Nick Nicholson

advertising Erica Seccombe

printed in Australia by Blue Star Print, Melbourne

enquiries

The editor, *artonview*
National Gallery of Australia
GPO Box 1150
Canberra ACT 2601
artonview.editor@nga.gov.au

advertising

Tel: (02) 6240 6557
Fax: (02) 6240 6427
artonview.advertising@nga.gov.au

RRP \$8.60 includes GST
Free to members of the
National Gallery of Australia

For further information on
National Gallery of Australia Membership:

Membership Coordinator
GPO Box 1150
Canberra ACT 2601
Tel: (02) 6240 6504
membership@nga.gov.au

(cover)
Chola dynasty (9th–13th centuries),
Tamil Nadu, India
The sacred bull Nandi, vehicle of Shiva
11th–12th century
granite
80.5 x 110.5 x 55 cm
National Gallery of Australia, Canberra
purchased with the generous assistance of
Roslyn Packer AO, 2009

artonview

Issue 59 spring 2009

- 2 **Director's foreword**
- 7 **Foundation**
- 8 **Sponsorship and Development**
- 10 **Members Acquisition Fund 2009:**
Conrad Martens *Campbell's Wharf*
Ron Radford

exhibitions and displays

- 12 **Masterpieces from Paris**
- 14 **McCubbin: Last Impressions 1907–17**
Anne Gray
- 22 **Emerging Elders**
Tina Baum

acquisitions

- 24 **Lockhart River weaving paint**
Chantelle Woods
- 26 ***The sacred bull, Nandi***
Robyn Maxwell
- 28 ***Prehistoric stone mortar* from Papua New Guinea**
Crispin Howarth
- 30 **Stephen Bowers *The links of Charmshire***
Robert Bell
- 31 **Marcel Duchamp *Please touch***
Lisa McDonald
- 32 **Tracey Moffatt *First jobs***
Gael Newton
- 34 **Lala Deen Dayal *Indian photographs***
Anne O'Hehir
- 36 **Kenneth Macqueen *Clouds at Mt Emlyn***
Sarina Noordhuis-Fairfax
- 37 **Kevin Lincoln *Bowl and shell***
Sarina Noordhuis-Fairfax
- 38 **Discovering the Collection Study Room**
Rose Montebello
- 40 **Stitching up the National Gallery of Australia**
Michelle Fracaro
- 42 **Victor Smorgon**
- 43 **Travelling exhibitions**
- 44 **Faces in view**

Director's foreword

By now, you should have heard about the National Gallery of Australia's stunning summer blockbuster exhibition, *Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond*. This will be the first time so many of these Post-Impressionist masterpieces have been seen outside the Musée d'Orsay, which of course has the largest collection of Post-Impressionism, an area that unfortunately is not well represented in Australian galleries.

Masterpieces from Paris presents a unique opportunity for Australians to see wonderful Post-Impressionist works without the expense of a trip to Europe. The works of master painters such as Vincent van Gogh, Paul Gauguin, Paul Cézanne, Georges Seurat, Henri de Toulouse-Lautrec, Pierre Bonnard, Claude Monet, Maurice Denis, Paul Serusier and Edouard Vuillard will be at the National Gallery of Australia in Canberra from 4 December 2009 to 5 April 2010. This will be a once-in-a-lifetime experience for many Australians, so book your tickets early online at nga.gov.au, as they will sell fast. Remember, this will be the only Australian venue for this important exhibition.

It was, of course, the treasures of Europe's art museums that inspired Australia's Frederick McCubbin over a century ago on his only visit overseas in 1907. His firsthand experience of masterpieces by such artists as Turner, Constable, Corot and Monet in museums in London and Paris encouraged him to approach his canvas with renewed vigour and a fresher, brighter palette. His later works have a new intensity and dynamism and thicker paint surface and he never returned to his sentimental narrative subjects in grey light.

McCubbin: Last Impressions 1907–17 is only on for a short time at the National Gallery of Australia, from 15 August to 1 November 2009. Anne Gray, Head of Australian Art, has written an engaging article on McCubbin's last decade (see page 14). In conjunction with the exhibition, the Gallery has also published a book about this interesting but neglected final phase of McCubbin's art, which has not been fully examined before. Written by Anne Gray with contributions from artists and curators around Australia, the book is available at the NGA Shop for a special price of \$39.95 and through selected bookstores for \$45.95.

The Gallery would like to thank the supporters of this major exhibition and publication. We are very grateful to Council and Foundation member Ashley Dawson-Damer for her generous financial support of *McCubbin: Last Impressions 1907–17*, and also to R.M. Williams, The Bush Outfitter (who also supported *Ocean to Outback*) as well as the Canberra Times and WIN Television.

Of an earlier generation than McCubbin, colonial artist Conrad Martens found success in painting the Australian landscape of rapidly growing early Sydney and its surrounds. The Gallery is pleased that *Campbell's Wharf* 1857, one of Marten's most significant Sydney watercolours, is now back in Australia from Scotland and is the object of a new fundraising acquisition initiative—the Members Acquisition Fund. This fund will allow all members to have a more direct connection to the Gallery's vital purpose of collecting art for the nation. *Campbell's Wharf* is currently on display in the Australian galleries.

The Gallery has received much-needed support for a number of recent acquisitions, not least of which is the overwhelming response to the Masterpieces for the Nation Fund 2009. This year's appeal is still open for more donors to contribute to the purchase of Tom Roberts's stunning *Shearing shed, Newstead* c 1894. A special event will be held at the Gallery in late September to thank the donors who have contributed to the acquisition of this Australian masterpiece.

An impressive addition to our very significant collection of Indian art is a large stone sculpture of a reclining bull from the Chola dynasty. The acquisition of the 11th–12th century Indian sculpture of the sacred bull Nandi was generously supported by Gallery Council member Roslyn Packer AO. It has already become a great favourite with visitors in a very short time.

Many other important works of art have been acquired due to the wonderful generosity of individuals. Stephen Bowers's *The links of Charmshire (an Antipodean homage to Grayson Perry)* 2007 was made possible through the Meredith Hinchliffe Fund. Tracey Moffatt's amusing and poignant series *First jobs* 2008 was a gift of Rupert and Annabel Myer. The limited edition Surrealist publication *Le Surréalisme en 1947*, which boasts a cheeky cover made by Marcel Duchamp, was made possible through the Poynton Bequest Fund. Two of Kenneth Macquenn's watercolour landscapes were purchased with the assistance of Philip Bacon AM. The Gallery also received a significant gift from Melbourne-based artist Kevin Lincoln of over 200 of his prints. Many of these individuals have supported the acquisition of works in the past and the Gallery is tremendously grateful for their generosity.

Sadly, a generous long-time benefactor of the Gallery and of the arts in Australia, Victor Smorgon, died on 3 July. I would like to express our heartfelt appreciation to Victor and to his widow Loti for their generosity to the Gallery over the years. Victor lived an extraordinary life and leaves a remarkable legacy. The National Gallery of Australia's Gallery One is named after Victor and Loti Smorgon.



Paul Gauguin
Tahitian women
 (*Femmes de Tahiti*) 1891
 oil on canvas
 69 x 91.5 cm
 Musée d'Orsay, Paris
 © RMN (Musée d'Orsay) /
 Hervé Lewandowski

The Gallery has recently acquired a prehistoric Papua New Guinean stone mortar to join our small but important group of prehistoric stone artefacts from New Guinea. The mortar is from the Sepik River region, the same region as the Gallery's enigmatic 3500-year-old *Ambum stone*.

Two striking contemporary paintings by Indigenous Elders 'Queenie' Elizabeth Giblet and Doris Platt have been acquired. Giblet and Platt are two women among a small group of Elders at Lockhart River in far north Queensland. They have long been weavers in their remote community but are now emerging as painters—which, surprisingly, is not unusual for Indigenous artists in remote communities. Both of these recently acquired paintings, *Pa'anamu* (*headbands*) for Laura Festival 2008 and *Mitchan* (*bush rope*) 2008, will be on display in the *Emerging Elders* exhibition from 3 October 2009 to 14 June 2010.

The *Emerging Elders* exhibition celebrates the works of senior Indigenous artists in the national collection; artists who only started painting and sculpting later in life. The Elders represented in this exhibition have lifetimes of experience and have cultural knowledge that has been passed on to them by previous generations, and which they will in turn pass on to the next. The exhibition was inspired by this year's NAIDOC Week theme: 'Honouring our Elders, nurturing our youth'.

The Gallery's NAIDOC Week celebrations were well attended this year. A highlight was the beanie-making workshop with Pitjantjatjara artists. During NAIDOC Week,

the Gallery held Knitta Please, a festival of events, which included talks, community activities, tours, films, art happenings and workshops.

And as part of our NAIDOC week announcements, I was delighted to formally welcome Franchesca Cubillo to the staff as Senior Curator, Aboriginal and Torres Strait Islander Art. Franchesca is a Larrakia, Bardi, Wardaman and Yanuwa woman from the Top End of Australia and has over 20 years experience working in both state and national cultural institutions. Prior to her appointment here, Franchesca was Senior Curator, Aboriginal Art & Material Culture, at the Museum and Art Gallery of the Northern Territory. While there, she developed the collection, facilitated several Indigenous exhibitions and oversaw the delivery of the last four prestigious Telstra National Aboriginal and Torres Islander Art Awards.

Recent visitors to the Gallery will have observed that we have moved the Gallery bookshop to the temporary position of outside the Asian galleries. A new expanded bookshop will be incorporated into our new entrance, part of Stage One of the building project. Gallery Three, which had displayed the *The Aboriginal memorial* 1987–88, has now been refurbished and relit and international art has returned to the space.

Ron Radford AM

Grants

The Australia Council for the Arts through its Aboriginal and Torres Strait Islander Art Board's Showcasing the Best International Strategy

The Gordon Darling Foundation

Australian Government:

Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA)

Department of Foreign Affairs and Trade (DFAT) and the Australian International Cultural Council

Department of Health and Ageing's Dementia Community Grants Program

Department of Environment, Water, Heritage and the Arts through Visions of Australia, an Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia, and through the Visual Arts and Craft Strategy, an initiative of the Australian Government, and state and territory governments

The Queensland Government (Australia) through the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA) Arts Partnership Program

Sponsorship

ActewAGL

Adshel

apARTments

Brassey Hotel of Canberra

BHP Billiton

The Canberra Times

Casella Wines

Diamant Hotel

Eckersley's Art & Craft

Forrest Hotel and Apartments

Gallagher's Wine

Mantra on Northbourne

National Australia Bank

NewActon

Qantas

R.M.Williams, The Bush Outfitter

Sony Foundation Australia

Spotlight

WIN Television

Wesfarmers Limited

ZOO

Donations

Jason and Kristine Brown in memory of
Isabella Catherine Brown

Robyn and Graham Burke

Julian Burt

Charles Curran AC and Eva Curran

The Hon Ashley Dawson-Damer

Bill Ferris AC and Lea Ferris

Rosemary Foot AO

Andrew and Hiroko Gwinnett

Cathy Harris AO, PSM

Claudia Hyles

John Kaldor AM and Naomi Milgrom-Kaldor

Carolyn Kay and Simon Swaney

Macquarie Group Foundation

Robert and Susie Maple-Brown

Harold Mitchell AO and Bevelly Mitchell

Cameron and Ilse O'Reilly

Roslyn Packer AO

Greg and Kerry Paramor

Terry and Mary Peabody

Jason Prowd

The Rotary Club of Belconnen

John Schaeffer AO and Bettina Dalton

Peter Webster

Founding Donor 2010

Samantha Baillieu

Charles Curran AC and Eva Curran

Cathy Harris AO, PSM

John and Rosanna Hindmarsh

Zeke Solomon

Gifts

Geoff Brash

Sheena Dickins

The Embassy of Australia, Washington, DC

Dr Anna Gray

Leo Haks

Brent Harris

The Heike Foundation

Katherine Kalaf

Jenny Manton in memory of Jack Manton

Richard McDonald

Rupert Myer AM and Annabel Myer

Ellen Peascod

Irawati Singarimbun

Jim Walker

Masterpieces for the Nation Fund

Robert Allmark

Cynthia Anderson

Bill Anderson

Gabrielle Andrews

Isabelle Arnaud

Michelle Atkinson	Richard Edwin Godson
Dr Lesley Baker	June P Gordon
Belinda Barrett	Jeremy Grainger
Rurer M Beddie	Pauline Griffin AM
Sheila Bignell	Joyce Grimsley
David and Julie Biles	Elena Guest and Hannah O'Connell
Noel Birchall	Peter John Hack
Phoebe Bischoff OAM	William S Hamilton
Ivor Bowden	Natasha Hardy
Margaret and Geoffrey Brennan	Ann Healey
Jennifer and Howard Brown	Shirley Hemmings
John and Sue Buckingham	Marian Hill
Dr Berenice-Eve Calf	Elizabeth Hilton
Stewart and Iris Campbell	Janet Hine
In memory of Sydney John Campbell	Reverend Theodora Hobbs
Debbie Cameron	Neil Hobbs and Karina Harris
Robert and Dr Lena Cansdale	Graham Hobbs
Daphne Carlson	Dr Robert and Dianne Hodge
Barbara Cater	Monica van Wensveen and Andrew Hodges
Amanda Cattermole	Meredith Hugo
Peter Chapman	Claudia Hyles
Joan and Joseph Clarke	Dr Anthea Hyslop
Dr Patricia Clarke	Father WG Jack
John Clements	Judy Johnson
Vikki Clingan	Carolyn Kay and Simon Swaney
Dale I Coghlan	King O'Malley's Irish Pub
The Coleman family	Valerie Kirk
Beverley Cottee	Robyn Lance
Merrilyn Crawford	Judith Laurence
Georgia Croker	Robert Laurie AM and Diana Laurie
In memory of Dr IAM Cruickshank	Judy Laver
Patricia R Dale OAM	Paul and Beryl Legge-Wilkinson
Henry Dalrymple	Penelope and Dr Frederick Lilley
Winifred Davson MBE	Terry and Sharmaine Lock
Dr Maureen Dee	Susan Love
Angela Delaney	Flora MacDonald
Dr Peter Elliott AM	Judith MacIntyre
Lyndall and Stephen Ellis	Dr Bruce Marshall and Robin Coombes
James and Sue Elsbury	Margaret J Mashford
Gay Emmerson	Dr Ian and Margaret McCay
Frank John Fenner AC, CMG, MBE	Fleur and Douglas McAlister
Brian Fitzpatrick	Patricia F McCormick
Dr Rubert Fleming	Patricia Frances McGregor
Michael and Lynne Fleming	Alistair McLean and Rosie Donkin
Robert Foster	Dr Stephen McNamara
David C Franks	Steven and Adele Miles
Margaret Frey	Caroline and Nick Minogue
Joseph Gani	Jean Moran
Ian Gilbert and Kris Trott	Dr Angus McLean Muir
Nicole and Michael Gillespie	Joanne Mulholland and David Rivers
Barbara Godden	Neil C Mulveney

credit lines

In memory of Bill Nash
Claude Neumann
Shirley and Jim Nield
Victor and Barbara Noden
Patricia R Nossal
Shirley Jean O'Reilly
Dr Milton Osborne
Kim Paterson
Gwenneth Pearson
Patricia and Robyn Pocheron
Lady Mara Praznovsky
Richard Price
John Ramsay
Jill Richards
Susan S Rogers
Alan Rose AO and Helen Rose
Jennifer J Rowland
Judy and Ray Rudland
Lesley Rutner
Horace and Anastasia Saducas
The Salpeter family
Judith and Michael Shelley
Simpson's Antiques Pty Ltd
Dr Judy Slee
Dr Michael Slee
Tricia Slee
Elizabeth J Smith
Dick Smith AO and Pip Smith
Ann Somers
Spectrum Consultancy Pty Ltd
David and Anne Stanley
Dr Richard Stanton
The Stefanoff family
Edward J Stevens
Robyn Stone
Charles and Gay Stuart
June Sutherland
Susan Sutton
Elinor Swan
Lady Synnot
Prof Ken Taylor AM and Maggie Taylor
Jason Thomas
Helen V Topor
Sylvia Tracey
Peter and Naomi Trenerry
Neil Truscott AM
Janet Twigg-Paterson
Morna Vellacott
Debbie Vidaic
Joan Ward
Joyce West

Yvonne Wildash
Muriel Wilkinson
David and Margaret Williams
Andrew Williamson
In memory of my husband Donald Wilson
Lady Joyce Wilson
Neil and Jill Wilson
Deborah L Winkler
Donna Woodhill
Tessa and Simon Wooldridge
Dr Peter Yorke and Dr A Krumbholz
Graham and Evelyn Young OAM

Bequests

The Orde Poynton Bequest
The Estate of the late Heather Gladys Shakespeare OAM

The National Gallery of Australia Foundation would also like to thank the many anonymous donors for their generosity.

Foundation



Masterpieces for the Nation Fund 2009

The Gallery has been delighted by the response to the Masterpieces for the Nation Fund appeal, raising funds to assist with the acquisition of Tom Roberts's painting *Shearing shed, Newstead* c 1894. Donors from all states and territories are helping to acquire this work for the national art collection and all gifts make a difference. It is the combined generosity of many small gifts that makes the Masterpieces for the Nation Fund so special and will help the Foundation to assist the Gallery in acquiring this important Australian painting.

The Director will host an event late in September to celebrate the acquisition of *Shearing shed, Newstead*. Invitations will be sent to all donors to the Masterpieces for the Nation Fund 2009.

You still have time to donate, so if you would like to support the acquisition of *Shearing shed, Newstead*, please contact the National Gallery of Australia Foundation on (02) 6240 6454.

Founding Donors 2010

To celebrate the opening in 2010 of the new entrance and associated facilities, including important additional display spaces, the National Gallery of Australia Foundation has developed the Founding Donors 2010 program, which is based on the original Founding Donors program initiated in 1982 when the Gallery first opened.

Founding Donors 2010 aims to raise \$1 million in cash donations by June 2010 through the assistance of 100



donors contributing \$10 000 each. The funds raised will assist with acquisitions of works of art for the new galleries and display spaces.

Donors will be recognised with their name included on an honour board, which will be displayed in the foyer of the new extension.

The tax-deductible contribution of \$10 000 can be paid in one instalment or as a pledge over two financial years.

If you would like to become part of this important program, please contact Annalisa Millar, Executive Director of the National Gallery of Australia Foundation, on (02) 6240 6691.

Major gifts

Roslyn Packer AO has generously donated towards the acquisition of the 11th–12th century south Indian sacred bull Nandi, vehicle of Shiva, which is an important acquisition for the Asian art collection. A wonderful example of a Chola-dynasty sculpture, Nandi is currently on display in the Indian gallery, where it superbly complements the bronze *Shiva as Lord of the Dance (Nataraja)* dating from the same dynasty, which was acquired last year.

Bequest Circle

The National Gallery of Australia Bequest Circle is continuing to expand and we will soon be organising the annual lunch for the end of the year. If you are interested in joining the Bequest Circle, please contact Liz Wilson on (02) 6240 6781.

Rupert Myer, Chairman of the National Gallery of Australia, and John Kaldor.

Deborah Hart, curator of *Reinventions*, discusses the works in the exhibition during a Foundation member's private viewing, 24 June 2009.

Sponsorship and Development



(left to right) Warwick Hemsley, Council member; Peter Garrett, Minister for Environment Heritage and the Arts; Nectar Efkarpidis, Molonglo Group Managing Director; Ashley Dawson-Damer, Council member; and Rupert Myer, Chairman of the Council at the opening of *Soft sculpture*. Photograph: Elizabeth Hawkes

(left to right) Lucina Ward, curator of *Soft sculpture*; Lady Marigold Southey, Arts and Humanities Committee of the Sidney Myer Fund; Belinda Cotton, Head of Development at the National Gallery of Australia; Neilma Gantner, Arts and Humanities Committee of the Sidney Myer Fund; Peter Naumann, Head of Education and Public Programs at the National Gallery of Australia; Debra Main, Program Manager for The Myer Foundation and Sidney Myer Fund; Kate Shelmardine, Convenor of the Arts and Humanities Committee of the Sydney Myer Fund; and Christine Edwards, CEO of The Myer Foundation and Sidney Myer Fund

McCubbin: Last Impressions 1907–17

The Gallery is delighted to announce that The Honourable Ashley Dawson-Damer is generously supporting *McCubbin: Last Impressions 1907–17*. In 2008, Mrs Dawson-Damer kindly assisted with the acquisition of McCubbin's *Violet and gold* 1911, which will feature in the exhibition. The Gallery thanks Mrs Dawson-Damer for her ongoing generosity and commitment.

R.M.Williams, The Bush Outfitter

Our appreciation is extended to R.M.Williams, The Bush Outfitter, who is generously partnering with the Gallery for *McCubbin*. R.W.Williams sponsored *Ocean to Outback* and we thank them for continuing to support great Australian exhibitions that travel the country. Our thanks to Ken Cowley AO, Chairman, and Hamish Turner, CEO, and all the staff at R.M.Williams.

The Canberra Times

We are pleased to announce The Canberra Times as sponsors of *McCubbin* and for their further commitment to promote and support other exhibitions and activities throughout 2009–10. We thank Rodd Quinn, Editor, Ken Nichols, General Manager, Kylie Dennis, Group Advertising Manager, and the team at The Canberra Times.

WIN Television

We are grateful to WIN Television as supporting sponsor for *McCubbin*. In addition, we thank WIN Television for



their commitment to the Gallery's exhibitions and programs throughout 2009–10. We thank Angela Boothby, Acting Station Manager, Natalie Tanchevski, Advertising Account Executive, and the entire team at WIN Television.

Our thanks also go to the Mantra on Northbourne as the official accommodation sponsor for *McCubbin* and to Casella Wines as the wine sponsor of the gala exhibition opening and associated events.

National Gallery of Australia & Wesfarmers Arts National Indigenous Fellowship

It is with great pleasure that the Gallery begins a significant corporate partnership with Wesfarmers Limited. The partnership will span five years and see a key strategic initiative come to life: the National Gallery of Australia & Wesfarmers Arts National Indigenous Fellowship.

By 2014, four exceptional young Indigenous people will have graduated as Fellows of the National Gallery of Australia & Wesfarmers Arts National Indigenous Fellowship and up to 32 young Indigenous people will have participated in the fellowship as Associate Fellows.

The partnership commenced with a program of national consultation with communities throughout the country, the Indigenous and non-Indigenous visual arts sector as well as the education and training sector. This consultation and the resulting report will determine a fellowship model that will provide a tangible career path for its candidates into professional and leadership roles within the sector.

Our thanks to Wesfarmers Arts for their generous support. The Gallery's Chairman, Rupert Myer AM, has praised the leadership demonstrated by one of Australia's leading corporations in building community cultural capital and investing in Indigenous visual arts leaders of the future.

Qantas

We appreciate the continued support of Qantas, particularly for their sponsorship of *Australian Indigenous Art Triennial: Culture Warriors*, which will travel to Washington, DC, and open at the American University Museum at the Katzen Arts Center this September.

Queensland Indigenous Art Marketing Export Agency

The Gallery acknowledges and thanks the Queensland Government through the Queensland Indigenous Arts Marketing and Export Agency (QIAMEA) Arts Partnership Program. QIAMEA will be funding four Queensland-based artists to travel to Washington, DC, to participate in the opening of *Australian Indigenous Art Triennial: Culture Warriors*.

Australia Council for the Arts

The Australia Council for the Arts through its Aboriginal and Torres Strait Islander Art Board's Showcasing the Best International Strategy has generously provided funding support for six Indigenous artists to attend the opening, public and media programs associated with *Australian Indigenous Art Triennial: Culture Warriors*.

The Yulgilbar Foundation

The Gallery wishes to extend heartfelt thanks to the Yulgilbar Foundation and its Trustees. The foundation's generosity and vision has ensured that the Family Activity Room and children's program for *Masterpieces from Paris* will be developed and presented for the enjoyment of children and families.

Australian Government

Department of the Environment, Water, Heritage and the Arts (DEWHA)

The Gallery thanks DEWHA for its generous support of its Visions of Australia Program for the tour of *Robert Dowling 1827–1886* and *In the Japanese manner: Australian prints 1900–1940*. This support is vital in enabling the Gallery to tour its exhibitions throughout Australia.

Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA)

The Gallery is pleased to have received support from FaHCSIA for its 2009 NAIDOC Week public programs.

Department of Foreign Affairs and Trade (DFAT)

It has been a great experience working with the Images of Australia Branch of DFAT on the international tour of *Culture Warriors* as part of the Australia Presents program developed by the Australian Embassy in Washington, DC. The Gallery's thanks, in particular, go to the Australian International Cultural Council and the Images of Australia Branch for their support of the tour.

Department of Health and Ageing (DHA)

We thank DHA for its support of the National Gallery of Australia's Art and Alzheimer's Outreach project. This project is a Dementia Community Grants Program funded as part of the Australian Government's Dementia Initiative.

Council Circle

We welcome into the Council Circle the apARTments at NewActon (a joint initiative between the Molonglo Group and Macquarie). We also welcome The Canberra Times, WIN Television, The Mantra on Northbourne and The Brassey of Canberra into the Council Circle for 2009–10. We greatly appreciate their continued support.

The Corporate Members Program

We thank Spotlight for contributing wool and knitting needles for Stitching up the NGA, which was part of the Knitta Please festival of events, and for NAIDOC Week education and public programs activities, including the beanie-making workshop with Pitjantjatjara women from Central Australia.

We welcome Casella Wines into the Corporate Members Program for 2009–10.

Thank you to Forrest Hotel and Apartments for their support of NAIDOC Week by supplying accommodation for the Pitjantjatjara women.

American Friends of National Gallery of Australia

We thank the American Friends of the National Gallery of Australia, Inc for their generous donation in June which has enabled the Gallery to fund a project officer's position for the Kenneth Tyler printmaking collection website, nga.gov.au/tyler. The American Friends of the National Gallery of Australia, Inc advised that the grant was made possible by the generous donation by Kenneth Tyler and Marabeth Cohen-Tyler.

If you would like more information about sponsorship and development at the National Gallery of Australia, please contact Frances Corkhill on + 61 2 6240 6740 or frances.corkhill@nga.gov.au, or Belinda Cotton on + 61 2 6240 6556 or belinda.cotton@nga.gov.au.

Members Acquisition Fund 2009

Conrad Martens *Campbell's Wharf*

The National Gallery of Australia invites members to contribute to the new Members Acquisition Fund



Conrad Martens
Campbell's Wharf 1857
watercolour on paper
on panel
44.7 x 65.7 cm
National Gallery of Australia,
Canberra
purchased 2009

The Fund has been set up in response to the many members who have expressed interest in contributing more directly to the purchase of works of art for the national collection. We invite every member to contribute to the first work to be supported by this exciting acquisitions initiative, Conrad Martens's *Campbell's Wharf* 1857.

Martens was Sydney's most important Colonial artist and a specialist in watercolour. *Campbell's Wharf* is one of his most ambitious works. The view that Martens has so skilfully rendered encompasses the Sydney fortunes of the Campbell family viewed through a jumble of trading vessels, the source of the family's wealth (although, another source was the family's properties in the Canberra district). John Campbell commissioned the work from Martens for £20 on 2 April 1857, and it has remained in a Scottish branch of the Campbell family ever since. The painting is, however, more than a depiction of maritime industry and family property. The composition of *Campbell's Wharf*, with the buildings on the high ground silhouetted against the pink sky of the setting sun, is particularly reminiscent of the watercolours of the great JMW Turner. Sydney is

transformed from a provincial trading town into a romantic landscape of light and colour.

We invite members to contribute at least \$100 to the purchase of *Campbell's Wharf* and hope you will join us this year in shaping Australia's national art collection. Contributions are, of course, tax deductible and contributing members will be acknowledged for making possible the acquisition of this work.

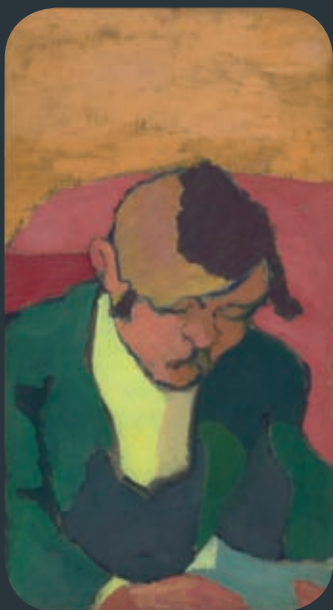
With your assistance, Martens's *Campbell's Wharf* will be a striking addition to the collection and take pride of place on the walls in our Australian galleries. This masterpiece by Martens, in its original colonial gold frame, will add a new dimension to our collection of Australian Colonial art.

I thank all members of the National Gallery of Australia for your enthusiastic and committed support over the years. Every contribution helps us continue our vital service to the Australian public.

Ron Radford AM
Director

To make your tax-deductible donation to the Members Acquisition Fund call the Membership Office on 1800 020 068.





Masterpieces from Paris **Van Gogh, Gauguin, Cézanne and beyond**

Post-Impressionism from the Musée d'Orsay

4 December 2009 – 5 April 2010 | Exhibition Galleries

The National Gallery of Australia is proud to present one of the most extraordinary exhibitions ever held in Australia. Soon, you won't have to travel to the Musée d'Orsay in Paris to see masterpieces by Vincent van Gogh, Paul Gauguin, Paul Cézanne, Georges Seurat, Pierre Bonnard, Emile Bernard, Claude Monet, Maurice Denis and Edouard Vuillard; you can visit them in Canberra.

Treasures such as these almost never leave the Musée d'Orsay, even singly, and never before in such numbers and with paintings of such high quality. *Masterpieces from Paris* is one of the most exceptional art events ever to be held in Australia. See you in Canberra this summer at the National Gallery of Australia!



(this page, clockwise from bottom left)
Henri Toulouse-Lautrec
Clownesse Cha-U-Kao 1895
 oil on card
 64 x 49 cm
 Musée d'Orsay, Paris
 © RMN (Musée d'Orsay) / Hervé Lewandowski

Vincent van Gogh
Portrait of the artist
(Portrait de l'artiste) 1887
 oil on canvas
 44.1 x 35.1 cm
 Musée d'Orsay, Paris
 © RMN (Musée d'Orsay) / Gérard Blot

Paul Cézanne
Mount Saint-Victoire c1890
 oil on canvas
 65 x 92 cm
 Musée d'Orsay, Paris
 © RMN (Musée d'Orsay) / Hervé Lewandowski

Paul Gauguin
Breton peasant women
(Paysannes bretonnes) 1894
 oil on canvas
 66 x 92.5 cm
 Musée d'Orsay, Paris
 © RMN (Musée d'Orsay) / Hervé Lewandowski

(opposite)
Vincent van Gogh
Bedroom at Arles
(La chambre de van Gogh à Arles) 1889
 oil on canvas
 57.5 x 74 cm
 Musée d'Orsay, Paris
 © RMN (Musée d'Orsay) / Hervé Lewandowski

Edouard Vuillard
The reader (Le lecteur) c1890
 oil on card
 35 x 19 cm
 Musée d'Orsay, Paris
 © RMN (Musée d'Orsay) / Hervé Lewandowski

McCubbin: Last Impressions 1907–17

14 August – 1 November 2009 | Exhibition Galleries

Although belonging to a much earlier generation, McCubbin's art was more advanced than almost any other painting being done in the country and more could have been learnt from it than was at the time or later. Like the late Monet, it would take a different, later generation to see just how good and how modern McCubbin's version of late impressionism was.

Patrick McCaughey, 1979¹

Frederick McCubbin
Self-portrait c 1908
oil on canvas
48.5 x 41 cm
National Gallery of Australia,
Canberra
purchased 1977

Frederick McCubbin was one of Australia's most loved artists—loved for his art and for his person. His houses at Brighton, South Yarra and Mount Macedon were frequently visited by artists, writers, musicians and actors, including the English actress Ellen Terry and the great Australian diva Dame Nellie Melba. After a visit, Arthur Streeton wrote to Tom Roberts:

I walked over to the Proff McCubbin's yesterday & had tea with him in his garden—Mrs Proff in a harmonious yellow gown—all the little Proffs buzzing round—the garden of fruit trees & the haystack ...²

As Joan Lindsay reported, 'most of the interesting and intelligent people in Melbourne' came 'to partake of Mrs. McCubbin's delicious unconventional soups and salads' as 'McCubbin was a magnet who drew towards him the finest and the best'.³ They enjoyed the wholehearted hospitality of the very vital McCubbin family.

McCubbin's students at the National Gallery of Victoria's art school—where he taught drawing for over 20 years, from 1886 until his death in 1917—also loved and revered him. These included many well-known Australian artists: Arthur Streeton, Emma Minnie Boyd, Charles Conder, George Bell, Jessie Traill, Penleigh Boyd, Arnold Shore, Napier Waller and Clarice Beckett. In the first year of McCubbin's appointment, a government report noted that 'the Drawing Classes have increased in number, and are already showing satisfactory signs of improvement since the appointment of Mr. McCubbin as Acting-Master of the School of Design'.⁴ This may well have been due to McCubbin's kindly and helpful approach. He would look at his students' work and say, 'Just a little bit there', or, 'It would be better if you did it that way', guiding them in the ways they could progress and teaching them how to

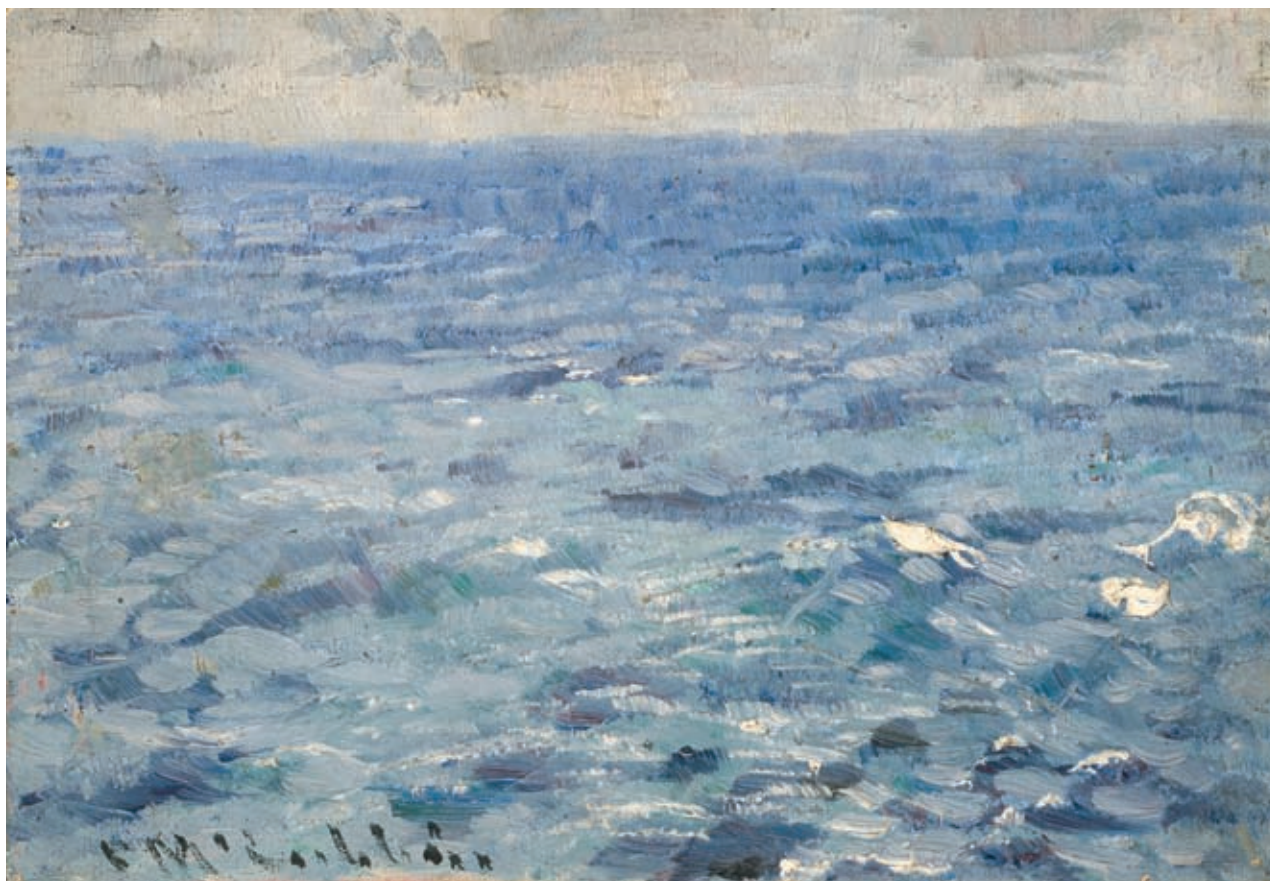
look. He was encouraging and sought to find out what interested his students. And he was always gracious in manner. He got on well with his students but, as appropriate to the time, there was also a certain distance between master and pupils, his students referring to him as 'McCubbin' or 'Old Mac'.⁵

James Quinn remembered McCubbin as 'warm and friendly, even when he was chastising our work'.⁶ Others recalled him as a man of great enthusiasm, willing to share his ideas, voice his opinions, take notice of the suggestions of others and help his fellow artists. He would also talk to his students about 'his philosophies and his experiences in life, and the people he had met'.⁷ The writer Joan Lindsay was one of his students and remembered him fondly:

He never talked down to his students. The trend was always upwards. He treated us as adults and painters to be. In this lay much of his success as a teacher, for he was successful, if unconventional in his methods. Articulate in everything else, when it came to the practical assistance to a student fumbling with a charcoal fuzz of the *Discobolos* or Michelangelo's *Slave*, he would become almost embarrassed; a kindly man, he hated to hurt the sensitive feelings of the feeblest student. Standing before the easel for a moment of silence he would often come out with the never to be forgotten advice: 'Feel it ... just feel it ...' and walk rapidly away, his long coat flapping around his heels.⁸

McCubbin's personality, his genial manner, and passion for life did not just gain him friends and admirers; it was the energy behind his paintings. Great artists have often been ruthless, selfish, dogged and sometimes downright difficult. McCubbin was, however, a devoted family man—although, in a letter to Tom Roberts on 9 January 1914, he admitted that 'a large family is a big thing to carry. They are a catalogue of wants'. From all reports,





Frederick McCubbin
The blue Mediterranean
 1907
 oil on canvas-textured
 paper board
 17.5 x 25.5 cm
 private collection

he was a genuinely warm and gregarious man, qualities that might have hampered his art if he had not had sufficient determination, tenacity and focus to produce some remarkable works. For McCubbin, his nature was central to what he painted and how he painted. First, he was happy to live in or near Melbourne all his life, and his subjects were the places he knew and loved best. He had written to Roberts: 'the older I get the wider my interest grows in all life colour—charm'.⁹ He did not need to travel to find new scenes because he was content to depict the changing nuances of what was around him, to convey the variety of the colours and textures of his world 'at home' as it changed from autumn to winter, from morning to twilight. Secondly, he was able to translate what he felt for these places into expressive paint and vivid colour and to capture his intense personal response to the raw, vibrating, living presence of nature and the world around him.

A major change in McCubbin's approach to his art occurred when he returned to Melbourne after a six-month trip to Europe in 1907. He had wanted to travel abroad for some time, but his obligations to care for his mother and sisters, as well as his own wife and children, had made this impossible. By 1907, however, he was able and ready to travel abroad and to look at some of its greatest art. He was 52 years old.

McCubbin had been inspired by a copy of Titian's *Flora* c 1515 when he was a student. He had looked closely

at Emile Michel's book on Rembrandt given to him by his pupils in 1906. His enthusiasm for the works of JMW Turner, John Constable and others had been kindled by images in books he had pored over since he was a child. He had read special issues of *The Studio*, which focused on Turner and Corot and looked at actual paintings by Corot in the National Gallery of Victoria's collection. Now was the time to view original works of art.

McCubbin left Melbourne on 21 May on board the *Prinz Heinrich*. His students showed their appreciation by giving him a gift of £100 in sovereigns and an inscribed Gladstone bag. En route, he visited Colombo, Aden, Port Said, Naples and Genoa. At Colombo, he met with the Australian-born Scottish colourist artist EA Hornel, who came down to the boat to meet him and took him to breakfast and dinner as well as on a rickshaw ride around the town. In one of many letters he sent to his wife Annie during his trip, McCubbin expressed his delight at Colombo's 'soft warm air languorous with subtle colours'. He thought Port Said a treat for 'its oriental splendour of colour' and quite a modern town with a mixed continental and oriental air about it.¹⁰

On his journey to Europe, McCubbin painted a lively oil sketch, *The blue Mediterranean* 1907, in which he depicted the drama of the sea. Handling his paint expressively, he captured the sense of the continual change and ever-varying aspect of the surface of the ocean. And he



conveyed a limitless expanse with sea interrupted only by the distant horizon and the strip of the sky above.

He arrived in England on 3 July. Almost immediately, he visited the Victoria and Albert Museum at South Kensington, where he was enthralled by 'a room full of Constables', 'the great coloured Cartoons of Raphael' and 'four exquisite Turners'. He found the National Gallery to be 'just like some grand Palace' and delighted in seeing works by Veronese, Titian, Rembrandt, Velasquez, Van Eyck, Gainsborough, Reynolds and Romney. What excited him most of all, however, were the works by Turner, which he found so familiar after having looked at reproductions for so many years. When he saw Turner's 'glorious' *San Benedetto, looking towards Fusina* c 1843 (then known as *Approach to Venice*), McCubbin found it to be 'exactly as we thought it would look'.¹¹

At the Tate, he was again overwhelmed by the paintings Turner produced at the end of his life, 'when he had realized the quality of light', and although 'they are most unfinished ... they are divine'. He admired Turner's adventurous use of colour and the way he was able to convey light and air: 'Such dreams of colour—a dozen of them are like pearls—no theatrical effect but mist and cloud and sea and land drenched in light'. He also appreciated how Turner captured the effects of particular times of day, 'the dazzling brilliancy of morning or evening', and how he 'worked from darkness into light'.¹²

In London, McCubbin met regularly with Tom Roberts and was welcomed into the group of Australian artists—George Coates, AH Fullwood, John Longstaff, Bertram Mackennal and James Quinn—dining with them in Soho. In August, he crossed to France and stayed with E Phillips Fox and his wife, Ethel Carrick, in Paris. He visited all the notable galleries, where he thought some of the Impressionists 'very fine, Manet and Monet, Sisley—very fine'. He made a pilgrimage to Versailles and to Fontainebleau—'the charming country that Corot painted', which he considered to be 'just like Macedon'. Paris was what he expected, 'like a dream of delicate colour' and 'an ideal place to live with a nice little income'. He sometimes viewed the city through the eyes of painters, finding it to be 'just like Turner painted it' in the hot evening glow; and, taking a stroll one evening on the Boulevard Montmartre, he recalled Pissarro's *Boulevard Montmartre, morning, cloudy weather* 1897, a painting that the National Gallery of Victoria had purchased in 1905.¹³

Later, summing up his experiences, he wrote to Tom Roberts: 'it was a great experience for me. I will do my best to take advantage of the lesson those grand old pictures give you'.¹⁴ But he was critical of contemporary British art, including the work of George Clausen, suggesting that 'there is something in the social atmosphere [which] has a subtle effect on the artist in England. A touch of the vicar or curate ... very comfortable'. Indeed, the British artist

Frederick McCubbin
Arrival of the Duke and Duchess of York, Melbourne, 1901 c 1908
oil on canvas
59.4 x 89.8 cm
National Gallery of Victoria, Melbourne
purchased with the assistance of a special grant from the Government of Victoria, 1979



F. McCullough
1910

whose work he most admired was EA Hornel, who had been born in Australia of Scottish parents but grew up in Scotland, and who McCubbin had met up with at Colombo while en route to Britain. Writing to his wife, McCubbin reported that Hornel's 'ideas about Art are the same as ours'. And, when he saw Hornel's *The music of the woods* 1906 at the Royal Academy, he thought it 'one of the most brilliant and charming masses of colour in the show—he is one of the big men here—a very fine Artist'.¹⁵ In *The music of the woods*, Hornel depicted a group of young children playing in a landscape, a subject that can be found in a number of McCubbin's works, including *The cottage children* (*Rain and sunshine*) 1910, *A frosty morning* (*Winter morning*) 1910, *Hauling rails for a fence*, *Mount Macedon* c 1910 and *Child in the bush* 1913. McCubbin was able to learn from other artists while maintaining his own vision; and, although McCubbin shared Hornel's ideas about art and sometimes used similar intense colours and approaches to applying paint, the overall impact of their works is quite different.

For McCubbin, the works of Turner and other great artists of the past completely overshadowed those by contemporary British artists. He wrote to Roberts, 'you asked me how about English Art when there were four centuries of Art under my nose for the first time', implying that the contemporary English art was of little significance compared with 'the great gems of the past' by Rubens, Tintoretto, Turner and Constable.¹⁶

McCubbin arrived back in Melbourne on 18 November 1907. His trip revealed the glories in art that he had hitherto known only through reproduction or written description. It liberated him and he began to paint with a new vigour, with greater freedom and more expressive brushwork. While in Europe, McCubbin had the momentous realisation that 'we have more colour in our landscape than they have in England and more light'.¹⁷ After his return to Australia he changed his palette: instead of the grey-green palette of his earlier work, he began to use pinks, purples, blues, yellows, reds and a huge variety of vivid greens.

One of the first works he painted after his return to Australia was *Arrival of the Duke and Duchess of York, Melbourne*, 1901 c 1908. Turner's influence is evident in McCubbin's palette, rendering of radiant light and experimental handling of paint. McCubbin modified the surface of the canvas, adding paper to make it more absorbent and to give it more tooth, applying his paint in layers, dry on dry, to create a thick impasto with flicks of paint on the surface. In some places, there is an almost abstract use of paint, where the paint has been applied so that it is hard to see the actual brushstrokes. This adventurous approach demonstrates McCubbin's new confidence in handling his materials. The rich brilliance of his paint and the pomp of his image of the long, arched bridge suggest in particular Turner's *Ancient Rome*:



Agrippina landing with the ashes of Germanicus. The triumphal bridge and Palace of the Caesars restored c 1839. Following the example of Turner, McCubbin synthesised the effects of light, air and water. His triumphal bridge, however, heralds in the new era of the federated states—unlike Turner's image, which points to the decline of the Roman Empire.

Williamstown also provided McCubbin with a subject—the sea and sky drenched in light—in which he could explore some of the approaches he admired in Turner's work. In one of his last paintings, *The old slip, Williamstown* 1915 (private collection), he captured the Turneresque effects of the setting sun over the water, using a sumptuous range of blues, purples, ochres and whites. He applied his paint in rapid strokes, richly laden on his brushes and palette knife, and probably created the smooth surface in the sky (evoking the air) by rubbing the paint in with his fingers. Elsewhere, he mixed the pigment on the palette to keep it purer, painting the work in several sessions, dry paint onto dry paint, so the underneath colours show through and an effect of transparency is achieved.

As an interpreter of the Australian bush, the tangled wilderness, undergrowth and tall trees, of its brooding mystery and lingering spirit, McCubbin has no equal—either in his early years or in his last impressions. Generally, however, most commentators agree that McCubbin's last impressions are his truly remarkable works. In April of 1911, a critic for the *Age* observed that McCubbin had 'arrived at the fullness of his powers, completely expressing ... the largeness of his sympathy with nature in its varying moods. His color is fuller and richer than ever ...'

When a retrospective of McCubbin's work was held in 1955, the *Age* noted that it was 'a display which all

EA Hornel
The music of the woods
1906
oil on canvas
121 x 151 cm
National Galleries of Scotland,
Edinburgh
presented by Sir Hugh Reid, 1934

(opposite)
Frederick McCubbin
The cottage children
(*Rain and sunshine*) 1910
(detail)
oil on canvas
74.7 x 49.5 cm
private collection



Australians should view with pride' and that the works which McCubbin painted after his return from Europe 'represent the pinnacle of his achievement'; while the *Sun's* reviewer admired, in particular, 'those agreeable, [late] spontaneous sketches of Princes Bridge and Collins St'. In 1956, Ursula Hoff observed that, in his 'sustained development and inexhaustible vitality of achievement, Frederick McCubbin has few equals among Australian painters'.¹⁸ Ann Galbally noted that 'in his late works McCubbin's art is an art of joy and celebration of the basic fundamentals of picture-making ... his painting grew and developed as part of a continuing dynamic with his own environment'.¹⁹ And 10 years later, in the catalogue to McCubbin's retrospective exhibition at the National Gallery of Victoria, Bridget Whitelaw observed that 'McCubbin produced some of his most sumptuous works in his later years ... producing finally a style of painting unique in its depth and complexity of colour', adding that these works 'were those that McCubbin himself most admired'. And, Ron Radford remarked that 'the paintings he [McCubbin] produced between the turn of the century and the Great War were his finest achievement' and that he is 'arguably the finest painter of the Federation period'.²⁰

Why, then, has it taken so long for an exhibition of McCubbin's last impressions to be held? McCubbin, along with his colleagues Roberts, Streeton and Conder, has been for many years at the forefront of much discussion of Australian art. Is it because we have been obsessed with that *succès de scandale*, the ever so much discussed *9 x 5 Impressions Exhibition* of 1889? Is it because we have developed romantic notions about the artists' camps at Mentone, Box Hill, Eaglemont and Sirius Cove? Is it because McCubbin died in 1917, while Roberts and Streeton outlived him by 14 and 26 years respectively, enabling them better to establish their place in Australian art? Is it because we know that the late works of Roberts and Streeton are inferior to their earlier works—so we have stopped looking at the work of the Australian Impressionists after 1900? Is it because we have largely overlooked the Federation landscapes produced in Australia between 1901 and 1914, in which McCubbin was the foremost artist? Whatever the reason, a survey of McCubbin's last impressions is certainly much overdue. And, although many of the paintings in *McCubbin: Last Impressions 1907–17* are well known, a number of them from other art galleries will be on public display for the first time in many years. Moreover, the exhibition includes over 25 works from private collections, which are virtually unknown. What is more, many of the works have never been displayed together. This means that this exhibition provides the first opportunity to survey the late works of McCubbin, and to see 'just how good and how modern McCubbin's version of late impressionism was'.²¹

Anne Gray
Head of Australian Art



notes

- 1 Patrick McCaughey, *Australian painters of the Heidelberg School, the Jack Manton Collection*, Oxford University Press, Melbourne, 1979, p 76.
- 2 Arthur Streeton, letter to Tom Roberts, 18 December 1896, in Letters from Arthur Streeton, ML A2478, State Library of New South Wales, Sydney.
- 3 Joan Lindsay, 'Frederick McCubbin 1855–1917', in *The Quarterly Bulletin of the National Gallery of Victoria*, vol ix, no 2, 1955, not paginated.
- 4 *Report of the Sectional Committee of the National Gallery of Victoria, for the year 1885–86*, Government Printer, Melbourne, 1886, p 33.
- 5 Hope Bradford, 'Recollections of Mrs Hope Bradford (nee Doreen Ham)', and Elizabeth Colquhoun, 'Recollections of Mrs Elizabeth (Bessie) Colquhoun', in Andrew Mackenzie, *Frederick McCubbin 1855–1917: 'The Proff' and his art*, Mannagum Press, Lilydale, 1990, pp 338–9, 350; and Arnold Shore, 'Artist, teacher and man, Australia's McCubbin', *The Age*, 26 October 1957, p 18.
- 6 David M Dow, *Melbourne Savages: a history of the first fifty years of the Melbourne Savage Club*, The Melbourne Savage Club, Melbourne, 1947, p 63.
- 7 Colquhoun, in Mackenzie, p 342.
- 8 Lindsay, not paginated.
- 9 Frederick McCubbin, letters to Tom Roberts, 9 January 1914 and 27 January 1909, in Letters to Tom Roberts, vol 2, no 18, MS ML A2478, Mitchell Library, State Library of New South Wales, Sydney.
- 10–13 Frederick McCubbin, letters to Annie McCubbin, 16 and 24 June 1907, 11 and 19 July 1907 and 7 and 10 August 1907, in Frederick McCubbin Papers, c 1900 – c 1915, MS 8525, State Library of Victoria, Melbourne.
- 14 McCubbin, letter to Tom Roberts, 27 January 1909.
- 15 McCubbin, letters to Annie McCubbin, 16 June and 11 July 1907.
- 16 McCubbin, letter to Tom Roberts, 27 January 1909.
- 17 Frederick McCubbin, letter to Annie McCubbin, [mid September 1907], Frederick McCubbin Papers.
- 18 Ursula Hoff, 'The phases of McCubbin's art', *Meanjin*, 27 Spring 1956, p 306.
- 19 Ann Galbally, *Frederick McCubbin*, Hutchinson, Melbourne, 1981, p 143.
- 20 Ron Radford, Ron Radford, *Our country, Australian federation landscapes 1900–14*, exhibition catalogue, Art Gallery of South Australia, Adelaide, pp 16, 140.
- 21 McCaughey, p 76.

JMW Turner

St Benedetto, looking towards Fusina
exhibited 1843
oil on canvas
62.2 x 92.7 cm
Tate, London
accepted by the nation as part of the Turner Bequest, 1856
© Tate, London 2009

(opposite)

Frederick McCubbin

Flinders Street railway station c 1915
oil on canvas-textured paper board
25.5 x 35.5 cm
private collection

Frederick McCubbin

The old slip, Williamstown 1915
oil on canvas
sight 92.5 x 117.5 cm
private collection

The book *McCubbin: Last Impressions 1907–17*, published in conjunction with the exhibition, is available at the NGA Shop for \$39.95 and at selected bookstores for RRP \$45.95.

Emerging Elders: honouring our senior Indigenous artists from the national collection

3 October 2009 – 14 June 2010 | Project Gallery



Anmanari Brown
Pitjantjatjara people
Minyma Tjuta Tjukurrpa
(*Seven Sisters Dreaming*)
2005
synthetic polymer paint
on canvas
139 x 201 cm
National Gallery of Australia,
Canberra
Purchased 2005

Within the arts, when we think of 'emerging', we think of 'youth'. The two seem almost synonymous. However, in Indigenous Australian arts, beginning a career in painting or sculpture later in life is neither new nor uncommon. Quite the contrary is true: it is practically the norm for many Indigenous Australian artists living in remote or regional areas to start painting or sculpting after a lifetime of other endeavours.

Emily Kam Kngwarreye, Albert Namatjira and Rover Thomas are just some of the many famous Aboriginal people whose works have had a significant impact on the artists' own communities as well as a huge cultural and

aesthetic impact on the arts nationally and internationally. The recent explosion of diverse styles, designs and various depictions of ancestral stories has further enriched non-Indigenous peoples' understanding of and exposure to Indigenous culture. This can be seen through the significant rise in interest in Indigenous art in the commercial market.

The artists featured in *Emerging Elders* are self-taught and have only recently, over the last decade, created and consistently shown their work throughout Australia. Although considered emerging artists, years of personal experience and cultural knowledge inform their work. Their ability to visualise

significant stories gives rise to some of Australia's most dynamic and stunning contemporary works of art.

This year's National Aboriginal and Islander Day Observance Committee (NAIDOC) theme of 'Honouring our Elders, nurturing our youth' has inspired this exhibition. Elders perform a vital and honoured role in Indigenous society. They are admired and respected as keepers and enforcers of law, stories and culture. They guide communities today as they have done for generations. Because of their cultural knowledge, wisdom and strength, Indigenous culture is as strong and diverse today as it has been in the past. Art is intertwined with the economic, social, political and spiritual aspects of Indigenous life, and allows the ongoing transferral, maintenance and reinforcement of cultural knowledge.

There are many factors that determine the status of Elder. Traditionally, this status was bestowed on an individual after years of participating in ceremonies, maintaining important cultural protocols and abiding by and respecting instructions from senior members and other Elders within the community. This lifelong journey prepares them to lead their communities. For some, it is only when social demands diminish that they have time to further explore or produce their art. Not only does making art provide an economic benefit to their communities but it also allows for invaluable social interaction. The singing, storytelling and performance that often accompany the making of a work are also useful ways to teach and share knowledge with younger artists.

In many communities, only certain individuals or families receive the right or authority to paint particular designs and stories passed down through the generations—and usually only after an artist has served an 'apprenticeship' or long periods of tuition with senior artists. Individual and collective histories are often reflected in Indigenous art, whether in the retelling of cultural stories about law and ancestral creations or in the abstract and literal depictions of country. This gradual transfer of cultural knowledge reinforces the power and integrity of the stories depicted in Indigenous art. Unfortunately, the life expectancy of Aboriginal people living in remote area is far shorter than that of non-Indigenous Australians, which also means that many artists' careers are often short-lived.

The works in *Emerging Elders* are bold and contrasting and they illuminate the individual artists' culture and individuality. The Gallery recognises the important role Indigenous Elders play in our society and their valuable contribution to the arts, and is honoured to showcase the many diverse but complementary Indigenous works in the national collection. These important works of art will no doubt engage audiences on many different levels.

Tina Baum

Curator, Aboriginal and Torres Strait Islander Art



Weaver Jack

Yulparija people
Nannarri 2005
synthetic polymer paint
on canvas
168 x 112 cm
National Gallery of Australia,
Canberra
Purchased 2006

Lockhart River weaving paint



Lockhart River is a remote community on the east coast of Cape York Peninsular in far north Queensland. It lies about 850 kilometres north of Cairns by road and has a fluctuating population of approximately 800 people. During the wet season (November to April), creeks and rivers flood and close the road into town from the highway, making it accessible only by air. Traditionally, Lockhart River, like many current Aboriginal settlements, began as a mission station: the population made up of a mix of various language groups forced together from the surrounding areas.

In remote communities, such as Lockhart River, the art centre is usually a hub of activity. It is an important space for different generations to gather, talk, make art and learn from one another, where culture is preserved. In 2003, I had the good fortune to work at the Lockhart River Art Centre while undertaking a traineeship through the Queensland Art Gallery.

At the time of my arrival, the art centre worked with some younger artists who were already established in the wider art market, both nationally and internationally, and a group of 'Old Girls', as they are fondly known. Rosella Namok, Fiona Omeenyo and Samantha Hobson, who were part of the Lockhart River Art Gang, were the main stars of Lockhart River. Their rise to prominence as talented artists was remarkably swift; although perhaps more extraordinary (at least at the time) was that these artists were all under 30 years old. Back then, this was considered rather unusual. Generally, Aboriginal artists (with the exception of urban-based artists) begin their practice later in life, as they do not receive cultural rights or authority to the stories they paint until they are older.

The Old Girls, on the other hand, have only very recently started to paint on canvas, despite having long been the backbone of their community. While I was there in 2003, they were the basket weavers and jewellery makers. Once or twice a week it was my job to drive them 'out bush' to collect materials, which would usually take up at least half a day as the Old Girls would tell many stories while we collected pandanus palm leaves and lawyer cane as well as various roots and plants for making dyes. These collecting expeditions are important in the community; not only are they fun social activities for the women and children but they also keep the people in country, which

is always a drive away from town. The National Gallery of Australia has recently acquired two works by the Old Girls of Lockhart River. One by 'Queenie' Elizabeth Giblett and another by Doris Platt.

'Queenie' Elizabeth Giblett is a senior Umpila woman who was born at the 'Old Site', the original mission station before the Second World War. Her painting *Pa'anamu (headbands) for Laura Festival 2008* assigns life and movement to traditional practices; she adopts a monochromatic colour scheme, allowing the movement created by the design to do the talking. The repetition is comparable to the intricate weaving techniques she uses for making dancewear—grass headbands, skirts and armbands—for community ceremonies. Giblett is the head dancewear weaver and is the only weaver who makes the mission-style pandanus baskets, which consist of a very different stitch to the region's traditional puunya grass baskets. In *Pa'anamu (headbands) for Laura Festival*, the vibration of the stomping feet during a ceremony can almost be felt through the energetic zigzags covering Giblett's canvas; each brushstroke informed by a lifetime of weaving.

Doris Platt is the only woman among the Old Girls that was not born at the Old Site, but she has been embraced by the community. She is a Lama Lama woman raised in Coen (four hours west of Lockhart River). She married a Lockhart River man and now resides permanently in the community. Elements such as weather and country are strongly depicted in Platt's *Mitchan (bush rope) 2008*. Deep within the optical waves of colour are glimpses of the artist's country, the sweeping motion of the ocean, the lines left in the sand from the receding tides and of the ripples of light on the ocean at dusk.

These two works represent a contemporary response to the environment, culture and traditions of this isolated Aboriginal community. They express the realities of life in the community and the strong influences of traditional culture and values. The women have embraced and developed their own form of expression, transposing important aspects of themselves onto canvas and telling a whole new story with paint.

Following the vein of many Indigenous artists, these Old Girls started their artistic output later in life. Although Giblett is 70 years old and Platt is 59, they are just starting to emerge as painters; and their paintings not only underpin their status within the community but embody their zealous skills as artists. Although quietly spoken, these Old Girls are following the steps of their younger counterparts and are making their mark in the arts.

Both of these artists feature in the exhibition *Emerging Elders* at the National Gallery of Australia, Canberra, from 3 October 2009 to 14 June 2010.

Chantelle Woods

Assistant Curator, Aboriginal and Torres Strait Islander Art



Doris Platt

Lama Lama people
Mitchan (bush rope) 2008
synthetic polymer paint
on canvas
172 x 100 cm
National Gallery of Australia,
Canberra
purchased 2009

(opposite)

'Queenie' Elizabeth Giblett

Umpila people
*Pa'anamu (headbands) for
Laura Festival 2008*
synthetic polymer paint
on canvas
172 x 115 cm
National Gallery of Australia,
Canberra
purchased 2009

The sacred bull, Nandi

Chola dynasty (9th–13th centuries), Tamil Nadu, India
The sacred bull Nandi, vehicle of Shiva
11th–12th century
granite
80.5 x 110.5 x 55 cm
National Gallery of Australia, Canberra
purchased with the generous assistance of Roslyn Packer AO, 2009
Installed at the entrance to the Indian gallery at the National Gallery of Australia, 2009

Recently installed at the entrance to the Indian gallery, a newly acquired sculpture of Nandi, the sacred bull, is already proving very popular with audiences of all ages. The charming 11th–12th century image has been carefully located near the striking bronze dancing figure of Shiva Nataraja, purchased only last year (*artonview* no 54 winter 2008). Both are superb examples of the creativity of artists of India's Chola dynasty (9th–13th centuries), arguably the pinnacle of sculpture in Asia.

The affinity between the two sculptures, however, is far closer than their shared origin in south India. Nandi, the bull, is the mount of Shiva, the god of destruction and creation. The major Hindu deities each have their own specific vehicles (*vahana*) on which to ride: Vishnu on the great Garuda bird, Brahma on his sacred goose, Ganesha on a large rat, Skanda on his peacock and Durga on her lion. Frequently, the gods are shown seated or standing on their vehicles. Along with the attributes the gods hold in their often numerous hands, the animal or bird mount is an important means of confirming the identity of particular deities.

Nandi is one of the most adored of the vehicles. The sacred bull is not only the devoted companion and guardian of the great Shiva but an object of worship in his own right, especially in communities where dairy farming and herding are important. In the form of a humped Brahman bull (a breed of zebu cattle), a granite sculpture of this type graces the courtyard of a Shaivite temple or serves as the gatekeeper at the entrance to a temple's inner sanctum, where Shiva is depicted symbolically in the form of the phallic *lingam*. In southern India, where Nandi is still popularly worshipped, such images of the bull can stand many metres high.

The large sculpture is very appealing. With legs tucked under and tail wrapped around its smooth round body, Nandi gazes serenely back at the viewer with soft melancholy eyes. As in nature, its tongue licks the end of its snout. The animal's head, neck and torso are draped in ceremonial finery: the sumptuous necklaces, headdress, girdles, earrings and horn covers of decorative bells and beads evoke the prestige of precious metals while his ornamental harness suggests rich brocade. Nandi's alluring presence reaches out to the visitor. As his name—giver of delight and joy—suggests, the adoration of the sacred mount of Shiva is an important ritual in its own right.

The acquisition of this early south Indian Nandi has been made possible through the generous support of one of the longest standing members of the National Gallery of Australia's Council, Roslyn Packer AO. Ros Packer has assisted in the purchase of a number of key works of art in the national collection, including the magnificent 3rd-century sandstone Mathura Buddha from northern India. We are very grateful for her continued support in building Australia's finest collection of Asian art.

Robyn Maxwell
Senior Curator, Asian Art



Prehistoric stone mortar from Papua New Guinea



Eastern Highlands,
Papua New Guinea
Prehistoric stone mortar
(*Bugla ma'a'agll*)
4000–2000 BCE
stone, possibly greywacke
11 x 24 (diam) cm
National Gallery of Australia,
Canberra
purchased 2009

The prehistoric artist who created this mortar has wrought an organic and undulating form reminiscent of an opening flower by hammering and pecking at the hard stone surface. The hammer dressing and surface pounding would have taken weeks or months of concerted effort. The artist's vision is all the more impressive when considering his toolkit probably consisted simply of other stones held in the hand. The production of such a sculpture would have been bone-jarringly exhaustive as the surface was worked into shape by pulverising it with successive heavy blows.

According to the Chimbu (Simbu) people who sold this mortar to an Australian patrol officer at the Gumine patrol post in 1959, it was discovered in the bank of a stream many years, or perhaps generations, earlier. The patrol officer, Ian Burnet, gave the work to his father Sir Frank Macfarlane Burnet, Nobel Prize recipient in the field of medicine in 1960, who worked in the Territory of Papua and New Guinea (1949–75) and appreciated the arts of New Guinea.

This curious and inexplicable find was incorporated into the ritual life of the Chimbu and used for an aggressive purpose: as a supernatural aid in warfare. When preparing for war, Chimbu fight leaders would commune with the mortar after activating its magical power by spitting upon it. The stone mortar was kept in a small hut hidden in the bush and was given the name *Bugla ma'a'agll* (pronounced bula-ma-a-al) which may further indicate another facet of the mortar's use by the Chimbu people. The first part of the mortar's name, 'bugla' refers to pigs and is a prefix used when describing cult items associated with staged pig feasts (*bugla ingu*).

In the collection of the Museum of World Cultures, Frankfurt, are the only other known three mortars in this style—and only one of which remains as sculpturally intact as the National Gallery of Australia's recent acquisition. These other mortars, also collected in the Simbu province, are recorded as being a form of watchman for the men's meeting house; the mortars were a dwelling place for the soul of the ancestors whose power protected the men's house. During times of trouble, this power could be transferred to men of the community by placing an offering of pig's liver into the mortar before eating it.

With no oral or written history of stone mortars, pestles and sculptures, such as the Gallery's well-known *Ambum stone*, these objects of Papua New Guinea's prehistoric past have long remained mysteries. This situation has changed. Advances in archaeological techniques and equipment have enabled archaeologists across Papua New Guinea, and elsewhere in the Pacific, to piece together a better picture of the past. We now know more about the distribution and the type of landscape in which these objects are found, when they were made and used and their stylistic variation.

These stone mortars mainly come from eastern New Guinea, New Britain and New Ireland. In the highlands of Papua New Guinea, archaeologists have excavated mortars in sites that date between 3000 and 8000 years ago. Why they ceased to be used about 3000 years ago is not yet understood.

This was a dynamic time in the prehistory of Papua New Guinea. Not only had contact between the north coast and the highlands become difficult with the infilling of the



Sepik-Ramu inland sea, but social networks on the north coast may also have changed as people moved into the Bismarck Archipelago from eastern Indonesia. These same changes may be why the *Ambum stone* from Enga in the highlands was left buried 3500 years ago.

In the highlands, lowlands, coastal New Guinea and the Bismarck Archipelago, mortars and pestles occur in agricultural landscapes suitable for growing taro. They do not occur in areas where yams or bananas are the staple crop and they are generally absent from forest country. It is likely that mortars and pestles were used to process taro and nuts into a paste-like pudding on ceremonial occasions.

Considering the stone mortar *Bugla ma'a'agll's* original use by a prehistoric society, followed by an unknown aeon resting beneath the earth until its discovery by the Chimbu people and appropriation into their ritual life, it is remarkable that this mortar has remained so beautifully intact.

The collection includes a small number of important Papua New Guinean prehistoric stone works including pestles from New Britain, another rare mortar from the Sepik River region and, of course, the *Ambum stone*.

Crispin Howarth and **Dr Pamela Swadling**

Curator, Pacific Art, and Visiting Fellow, Research School of Pacific and Asian Studies, Australian National University

Stephen Bowers *The links of Charmshire* (an Antipodean homage to Grayson Perry)



Stephen Bowers
The links of Charmshire
(an Antipodean homage to
Grayson Perry) 2007
earthenware with
underglaze painting
7 x 65 (diam) cm
National Gallery of Australia,
Canberra
purchased 2009 with funds from
the Meredith Hinchliffe Fund

This large and commanding ceramic platter shows Stephen Bowers's characteristic witty narrative realised through his complex visual composition and formidable underglaze illustration and painting skills. He describes this visual narrative as:

... a collage of dumped street waste, and accretion of images from memory, media, museums and books. ... I am interested in the legacy of tradition, in where things come from, in origins, stories and contexts ... and in pottery's role in contemporary life.¹

While the immediate appeal of this work is its complex painted decoration, it rises above flat collage through the transformative process of ceramics as its clay body, glazes and underglaze paint colours fuse into a unified three-dimensional and functional object of great visual density

and presence. Through the wry humour and juxtapositions of the layered and overlapping visuals of this work, Bowers makes reference to the design conventions of popular traditional ceramics such as the ubiquitous blue-and-white Willow pattern found in many Australian homes (or found as shards in rubbish dumps). Also part of this visual illusion are painted fragments of botanical illustration of Australian flora and fauna such as banksias and cockatoos, well-known characters from Australian comics of the 1930s and Sydney landmarks such as the Opera House, Luna Park and the Harbour Bridge merging into the mannered Chinoiserie of the background.

By using such references, Bowers links us to the role that ceramics can play in defining our intimate and domestic experiences of place, time and memory. His work links to a long tradition of surface design and visual narrative within Australian commercial and studio ceramic practice. The links are as diverse as the naturalistic on-glaze floral imagery of china painters of the early twentieth century, the mid-century interpretations of Australian indigenous art, and the cheeky irreverence of the ornate and satirical decorated porcelain work of a number of other Adelaide ceramicists during the 1980s. Using the format of the large display platter, Bowers also invokes and deconstructs older ceramic traditions, drawing on the styles of late eighteenth-century French *fond bois* (imitating wood and printed paper) and late nineteenth-century English interpretations of the overlapping, sectioned graphic elements of Japanese Imari brocade patterns. Such pieces filtered into the mass market through printed souvenir wares made by countless factories and sold in Australia since the mid-nineteenth century.

Stephen Bowers was born in 1952 in Katoomba, New South Wales. He trained in Adelaide, South Australia, where he maintains his studio practice and plays a key role in the promotion of contemporary Australian craft as Managing Director of the JamFactory Contemporary Craft and Design Centre.

Robert Bell

Senior Curator Decorative Arts and Design

note

¹ Stephen Bowers, *Stephen Bowers: Ming goes bling: white cockatoos—blue willow—Austral pop*, Robin Gibson Gallery, Sydney, 2008, viewed 3 November 2008, www.robingibson.net/public_html/Bowers/Bowers2008.html.

Marcel Duchamp *Please touch*

Please touch (*Prière de toucher*) was designed for the cover of *Le Surréalisme en 1947*, the catalogue that accompanied the *Exposition Internationale du Surréalisme*—the first postwar Surrealist art exhibition to be staged in Europe. Centred on the theme of myth, the exhibition was organised by Marcel Duchamp and André Breton. The two selected the Maeght Gallery in Paris as their venue, transforming the space with the assistance of Frederick Keisler into a complex labyrinth intended to spiritually reawaken French society after the horrors of the Second World War. Inset in the catalogue are 24 original prints by leading Surrealist artists, including Max Ernst, Joan Miró, Yves Tanguy and Hans Bellmer.

Duchamp collaborated with Enrico Donati to produce the catalogue cover. Donati, based in New York City at the time, purchased 999 prefabricated foam and rubber breasts (otherwise known as ‘falsies’) from a warehouse in Brooklyn. He and Duchamp then undertook the protracted task of hand painting each readymade breast to resemble more realistically the female anatomy. Discussing the creative process, Donati recalled a conversation between himself and Duchamp: ‘I remarked that I had never thought I would get tired of handling so many breasts, and Marcel said, “Maybe that’s the whole idea”’.

In the mischievous manner of Surrealism, Duchamp exploited the sexual tension of his salaciously charged object. A blue-bordered label on the back of the catalogue playfully reads ‘please touch’; counter-intuitively inviting viewers to experience the tactility of the work. While conventional art museums insisted on a safe distance between object and viewer, the Surrealists implored their audience to actively engage with art. In the case of *Please touch*, readers are literally forced to fondle the artificial breast before accessing the manuscript.

Duchamp’s wicked humour and wry aesthetic combine in *Please touch* to create an object that explores erotic desire—a dominant theme throughout the artist’s oeuvre.

Lisa McDonald

Curatorial Assistant, International Art

note

- 1 Jennifer Gough-Cooper & Jacques Caumont, ‘17 May 1947’, *Ephemerides on and about Marcel Duchamp and Rose Sélavy 1887–1968*, in Pontus Hultén (ed), *Marcel Duchamp*, exhibition catalogue, Thames & Hudson, London, 1993, not paginated.



Marcel Duchamp

Please touch 1947
cover for *Le Surréalisme en 1947*, Maeght, Paris, 1947
no 89 from an edition of 999
foam and rubber on velvet on
cardboard, printed book
25 x 22.8 cm
National Gallery of Australia,
Canberra
The Poynton Bequest 2009
© Marcel Duchamp. Represented
by VISCOPY, Australia

Tracey Moffatt **First jobs**

Tracey Moffatt

Hair washer 1976

Corner store 1977

Receptionist 1977

Pineapple cannery 1978

Selling aluminium siding 1978

Waitress 1982

from the series *First jobs* 2008

archival pigments on rice paper

with gel medium

71 x 91.5 cm (each)

National Gallery of Australia, Canberra
gift of Rupert and Annabel Myer, 2008

Tracey Moffatt makes rather than takes photographs.

Her art often works through and orbits around themes of cultural and personal identity and the imagined lives we generate through visual fantasy. Her print series often take their aesthetic from old picture magazines, movies, film stills and sets. Moffatt is an Indigenous Australian artist born and raised in Brisbane by foster parents. She now works between her base in New York and her homeland and is internationally renowned as an artist and film-maker. Her most recent award was the 2007 Infinity Award for art from the International Center of Photography.

Although Moffatt's work dates from 1984, her oeuvre was launched in 1986 with *Some lads*, a five-part series of classic black-and-white portrait photographs of Aboriginal dancers in Sydney. It was not until 1989, however, that Moffatt's signature style of ambiguous, staged, colour-enhanced, mixed-media works was established with *Something more*, a nine-part suite of large black-and-white and colour photographs.

As in *Something more*, and several other series, Moffatt herself appears in *First jobs* 2008. She has added her own image into old photographs, which she sourced with great difficulty to match or evoke the places she worked as a teenager and art student in Brisbane from 1975 to 1984. A clear gel swiped on the image marks the spot where the artist's likeness has been digitally inserted.

Her various photographic series have also played on identity and aspiration, as in the aptly titled series *Something more*, *Up in the sky* 1998 and her rather under-appreciated 2001 series *Fourth*—which took as its subject television images of competitors in the Olympics who had narrowly missed a place on the podium. The 12 images in *First jobs* are prosaically titled in order of date—*Store clerk* 1975, *Housekeeper* 1975, *Fruit market* 1975, *Hair washer* 1976, *Corner store* 1977, *Receptionist* 1977, *Meat packing* 1978, *Pineapple cannery* 1978, *Selling aluminium siding* 1978, *Parking cars* 1981, *Waitress* 1982 and *Canteen* 1984. Moffatt appears busy, happy and productive in these

photographs and she has spoken of how these jobs taught her to work with people and bosses. Although she resented rich kids who did not have to do these types of jobs.

The photographs in *First jobs* are almost fluorescent, with harlequin colours appropriate to Queensland, the sunshine state. The palette and effect recall American advertising and mass-market magazines such as *House & Garden*. The images clearly reflect products that please—ranging from the colourful selection of lollies at the corner store to the canned pineapple, and from the motel dining experience to a fabulous perm. Like the films and magazines that are so often her source, Moffatt's works are always alluring in colour and surface texture. No shady characters or social problems mar these perfect images.

Although she often disrupts the inherited and absorbed cultural images, in *First jobs*, there are no hidden dramas behind these suburban facades—as there were in her series *Scarred for life* 1994—nor the violence that appears in a number of her still and video works. *First jobs* seems to evoke nostalgia, and every stop along the young Indigenous artist-pilgrim's way triggers memories for her audience about their own first jobs—which are rarely given their due as formative experiences. Yet, the perfect flat colours and images, in the end, rather disturb and niggle at the viewer, prompting reflections on how much these early experiences also might limit the path ahead.

Gael Newton

Senior Curator, Photography



First Jobs, Hair Washer 1977



First Jobs, Corner Store 1977



First Jobs, Receptionist 1977



First Jobs, Pineapple Canny 1978



First Jobs, Selling Aluminum Siding 1979



First Jobs, Waitress 1982

Lala Deen Dayal Indian photographs



FOREIGN OFFICERS AT PANIPAT. 9th January 1886.
1 CAPT. WHEELER, Field Hospital Company
2 CAPT. MILLS (British Army)
3 GENERAL DALETTA (Italy)
4 COL. J. LEPPERTON, C. B.
5 MAJOR VON HAGENOW (Prussia)
6 COL. PRINCE MOBLOFF ODON
7 COL. LAZZELL (United States)
8 LEUT. JUDGE, and Gentlemen
9 MAJOR MACDALL, and R. B. H. H. H.
10 COL. PRINCE LOUIS ESTER-
HAZY (Austria)
11 COL. DESCHAMPS (France)
12 CAPT. BARON VON HORN-
DENHURNE (Prussia)
13 COL. TIMBLER (Austria)
14 CAPT. SPENCE, Foreign Office
15 MR. WILSON, Field Hospital Company



Field Hospital

Lala Deen Dayal
Foreign officers at Panipat
9th January 1886
from the album
Indian photographs by
Lálál Deen Diyál of Indore,
central India 1886
albumen silver photograph
image 13.2 x 20.3 cm
page 21.4 x 28.9 cm
National Gallery of Australia,
Canberra
purchased 2009

Lala Deen Dayal
Field hospital 1886
from the album
Indian photographs by
Lálál Deen Diyál of Indore,
central India 1886
albumen silver photograph
image 12.9 x 20.3 cm
page 21.4 x 28.9 cm
National Gallery of Australia,
Canberra
purchased 2009

Military exercises were regularly held in the nineteenth century as a way of gauging readiness for battle and as a display of power. One of these 'camps of exercise', as they were known, took place over a fortnight in January 1886 near Delhi—on a much larger scale than previously held. The manoeuvres culminated in an immense (at the time) march of 35 000 men from British and Indian units in front of Lord Dufferin, Viceroy of India, as well as senior officers from 12 countries, including the United States of America, Italy, Germany, Austria and Russia.

The camp of exercise was essentially propaganda on a grand scale, a show of empire strength and bravado with the added bonus of sending a message to Upper Burma, which was proving difficult to secure after it was annexed into the British Raj in November 1885 and presented to Queen Victoria as a birthday gift. Not insignificantly, the place chosen for the march-past was Panipat, the historic battleground north of Delhi—the place, in the words of Col de Lancey Floyd Jones reporting for the *New York Times*, 'where Ackbar, the great Mogul, gained his decisive victories, and where the mutiny of 1857 was stamped out'.

Government-employed photographer Lala Deen Dayal was present to record this flamboyant event. As the images in this commemorative album testify, he was more than capable of competently fulfilling his commission; although, at times, you can't help but think that his images emphasise a shambolic haphazardness—images full of dust and spontaneity—rather than any great show of military pomp and splendour. This liveliness and Deen Dayal's tendency to shoot from low or unusual vantage points are the defining characteristics of his oeuvre and can be seen as forerunners of the 'snapshot' aesthetic that would become one of the features of popular photography in the 1890s.

Histories of the pioneering years of Indian photography are dominated by foreign photographers, and there were fine practitioners among them. Dr John Murray, Linnaeus Tripe, Samuel Bourne, to name a few, supplied images for the ever expanding and enormously popular views trade, which catered to the large tourist market with photographs of picturesque locations both at home and abroad.

From the 1880s though, while other native-born photographers established careers catering to the



local market, Deen Dayal dominated the field of elite photography. This commemorative album, for instance, is rounded out with charming views—such as bathing scenes at the ghats of Calcutta and topographical scenes around Agra, Calcutta and Gwalior. It is almost as if Deen Dayal took on the foreign photographers at their own game, and not only equalled them but in many ways surpassed them—through a greater understanding of and sensitivity to the country and its people as well as superior access to the aristocracy and their lives.

Although a draughtsman by training, Deen Dayal's enviable photographic technical proficiency—first in wet-plate collodion and then in dry-plate collodion—and his fine artist's eye made for a winning formula, especially when combined with a chameleon-like aptitude in appealing to tastes both inside and outside India.

To say that things were going well for Deen Dayal in the mid to late 1880s would be a vast understatement. He was appointed photographer to the Viceroy in 1885 and, two years later, he was the first and only Indian photographer to be awarded the Royal Warrant of

Appointment by Queen Victoria and had also attracted the patronage of the sixth Nizam of Hyderabad, Mahbub Ali Khan, Asif Jah VI. The Nizam was ruler of the largest princely state in India, a man of great influence and almost unimaginable wealth—his expenditure on jewels and clothing (he was reputed to have never worn the same clothes twice) were legendary. Deen Dayal operated out of Indore and Secunderabad, the British military cantonment just north of Hyderabad and with the assistance of his two sons also established a studio in Bombay (present-day Mumbai) around 1886.

Lala Deen Dayal's photographs give a distinctive and dynamic view of life in India under the British Raj. The trajectory of his career is truly exceptional and unique. As the first Indian in the field to achieve international fame and recognition, he occupies an important place in photographic history.

Anne O'Hehir

Assistant Curator, Photography

Lala Deen Dayal
Bathing at Kalighat Calcutta
 1886
 from the album *Indian photographs by Lalal Deen Dayal of Indore, central India*
 1886
 albumen silver photograph
 image 13.2 x 20.6 cm, page
 21.4 x 28.9 cm
 National Gallery of Australia,
 Canberra
 purchased 2009

Kenneth Macqueen *Clouds at Mt Emlyn*



Kenneth Macqueen
Clouds at Mt Emlyn 1935
watercolour on paper
38.6 x 45.6 cm
National Gallery of Australia,
Canberra
purchased with the assistance of
Philip Bacon, 2009

Landscape artists often need to travel to find their ideal locations to paint and draw, but for artist and agriculturalist Kenneth Macqueen, his subjects were located much closer to home. After moving to the Darling Downs region in south Queensland in 1922, its rolling hills and fertile soils became both his source of inspiration and income.

Macqueen managed a rural property at Mount Emlyn with his brother Jack, cultivating crops and livestock. He had returned to Australia three years earlier, having completed war service in France before undertaking studies at the Westminster Technical Institute and School of Fine Art and Slade School in London. During this period, Macqueen was introduced to the flattened tonal landscapes of nineteenth-century painter John Sell Cotman and to the energy and vigour of British Modernism with its repetition of patterns found in both nature and industry.

The farm would remain his home for the next 40 years, during which time he married the artist and illustrator Olive Crane and exhibited regularly through the Australian Watercolour Institute from 1928. His light-infused views of furrowed soil and ever-changing skies were produced after working in the fields each day. *Clouds at Mt Emlyn* 1935 is filled with a curve of cloud that loops across a quintessential Queensland sky, its shape mirrored in an arc of shadowed tones on the pastoral landscape below. Cotman's influence can be seen in the contrasting interplay of light and dark, while Macqueen's reputation as a leading Australian Modernist can be seen in his deft handling of the rippled cirrus clouds.

Macqueen enjoyed working as a farmer. He felt that it gave him a particularly close connection with the land, which he translated through his artist's eye into luminous watercolours that reflect the cycles and seasons of the landscape.

Clouds at Mt Emlyn joins a growing number of works by Macqueen in the national collection, including other landscapes from around the Darling Downs (see *artonview* issue 50).

Sarina Noordhuis-Fairfax
Curator, Australian Prints and Drawings

Kevin Lincoln Bowl and shell

A gift to the Gallery of over 200 prints from the artist's collection reveals the significant role that printmaking has played in the work of Melbourne-based artist Kevin Lincoln over the last 40 years.

Although best known for his paintings of still-life and architectural subjects, Lincoln has been exploring the possibilities of printmaking since the 1960s. He began with a series of woodcuts and linocuts of men at work. The artist was employed as a welder at the time, and his subjects included local boilermakers, ironworkers and apprentices. Following these works based in the Social Realist tradition, Lincoln made prints and drawings of family scenes, landscapes and figure studies. He experimented with screenprints, drypoints and plaster collographs before producing etchings and lithographs with the encouragement of printers Neil Leveson and Martin King at the Australian Print Workshop.

Over time, Lincoln's subject matter has become more introspective and his focus shifted to the interior. His carefully observed still lifes are filled with familiar, everyday objects—lamps, fruit, bowls, paint tubes and coffee mugs—and seem to reveal as much about the artist as his ongoing series of unflinching self-portraits.

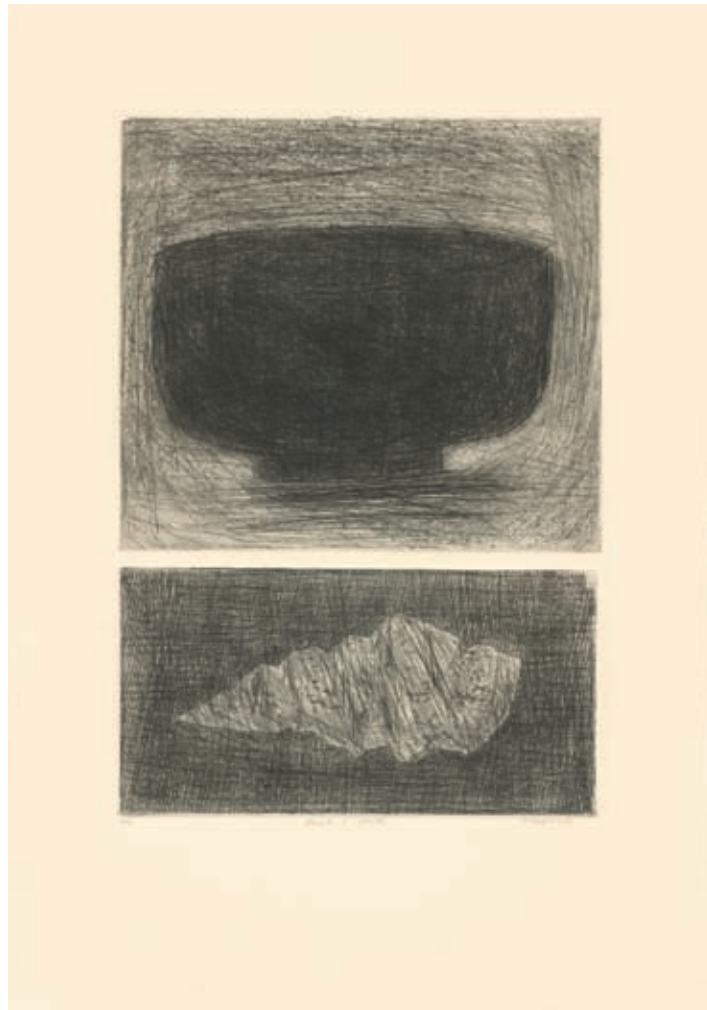
From the early 1980s, Lincoln's interest in contemporary ceramics led him to include vessels in his work. In some images, the simple shapes of cups, bowls and vases are composed of a few deftly drawn lines and in others, such as *Bowl and shell* 1980, the objects are woven from a net of fine lines.

Here, the solidity of the bowl is felt in the accumulation of etched marks, while a background of crosshatched shadow surrounds the pale shell. Lincoln has used the drypoint technique, scratching lines directly into Perspex plates, which slowly build up a rich tonal composition. His careful observation of form gives the composition a simple poetry, which is sensed in the smooth curved lip of the bowl and the recumbent spiral of the shell below.

The works that Lincoln has given the Gallery can only come out of a period of sustained looking. Their quiet beauty is revealed in the time that the viewer spends in their company.

Sarina Noordhuis-Fairfax

Curator, Australian Prints and Drawings



Kevin Lincoln
Bowl and shell 1980
 drypoint, printed in sepia
 ink, from two plates
 57 x 38 cm
 National Gallery of Australia,
 Canberra
 gift of the artist, 2008

Summer art scholars 2008
view works from the
Pacific art collection in the
Collection Study Room with
Crispin Howarth, Curator,
Pacific Arts.

Discovering the Collection Study Room

In addition to the numerous treasures on display in the exhibition spaces of the National Gallery of Australia, many wonderful works of art remain in storage. It may come as a surprise to know that only 1.5 per cent of the national art collection is exhibited at the Gallery and other venues at any one time, leaving the greater part of the collection stored behind the scenes. However, although not on display, these works are not out of the public's reach and can be accessible through the Collection Study Room.

The Collection Study Room was established in 1984 with the specific purpose of facilitating public access to works of art that are not currently on display. During the past 25 years of operation, it has allowed visitors to request and view many works of art, including paintings and sculpture, prints and photographs. From Ballets Russes costumes to Australian political posters of the 1980s, the Collection Study Room has accommodated people's desires to engage with particular works in the collection.

In this informal environment, visitors are encouraged to spend uninterrupted periods of time studying the works of art that they have requested to view. While people are not allowed to touch the objects, with the assistance of the Collection Study Room Coordinator, visitors are able to get close to, connect with and study art in ways not always possible in gallery spaces.

Over many years of operation, the Collection Study Room has hosted a variety of visitors who are interested in and enthusiastic about art. Every person has their own story about why they want to see particular works, whether it is research into the history of art, an avid interest in the life of an artist or a more personal connection.

A recent memorable example was a visit by members of the Canberra and Queanbeyan Maori community, who were invited to come to the Gallery as part of the Pacific Art department's community access program. Initiated by Curator Crispin Howarth, this program offers an invitation to all Pacific communities to access, discuss and respond to objects from their homelands. The visit by the Canberra and Queanbeyan Maori community was significant as it not only provided an opportunity for these community members to reconnect with historical and cultural objects but it also allowed for the Gallery's collection of Maori objects to be respectfully prepared for future display.

During the hour-long event, a traditional blessing was placed over the Gallery's entire collection of traditional Maori art, which involved prayers and songs that were delivered by the senior members of the community and a traditional song performed by a senior elder. It was a privilege to witness the ceremony, which brought together a community and their cultural objects—it will remain etched into the memories of Gallery staff and visitors alike.

A very different appointment involved a Canberra family's request to view the Gallery's famous sculpture *Pear—version number 2* 1973 by George Baldessin. Until recently, this iconic work was positioned near the entrance to the Gallery, but is currently in storage due to construction of the Gallery's building extension, which will provide new display spaces and facilities for visitors.

The family's request posed a number of difficult logistical problems for the Gallery and staff; however, the family explained that they had started a tradition of marking their daughter's birthday every year with a family photograph taken in front of the sculpture—a ritual they had performed since their daughter was born. They also revealed that the young girl had been suffering from health issues since birth, which made the family portrait all the more important. Due to these special circumstances, extra effort was made to realise their wish, and the family was able to take photographs in front of the pears at the Gallery's off-site warehouse, which is where the work awaits re-installation at the Gallery once the extensions are completed in 2010. Not only will the family treasure another photograph and another year but the staff involved will also value this poignant memory.

People make appointments in the Collection Study Room for many reasons and, as the above stories show, this room is more than just a room: it is a significant public service connecting people with art. People's reasons for using this service may be academic, cultural, spiritual or sentimental but, for whatever reason, as one of Australia's premier public venues, the Gallery hopes to provide service that is both memorable and significant for our visitors.

Rose Montebello

Coordinator, Collection Study Room

Collection Study Room open by appointment 10.00 am – 4.00 pm,
Monday to Friday. For details, please visit nga.gov.au/research/csr.



Stitching up the National Gallery of Australia

Knitta Please

I cried to see how many people have sent knitting in, that anyone and everyone could contribute, no exclusions, diversity at its richest and finest and for it to be held at the National Gallery of Australia, it gives a dimension of joy and community to the Gallery experience.

Gallery visitor, 2009

Artists, Gallery staff and volunteers get into the swing of transforming the Gallery's entrance with knitting, 7–12 July 2009.

In conjunction with the closing week of exhibition *Soft sculpture*, the National Gallery of Australia held the Knitta Please festival of events starting from Sunday 5 July. The program included an artist talk, knitting installations, social events and a well-attended children's finger-knitting workshop.

The week culminated in the community project 'Stitching up the NGA', from Tuesday 7 to Sunday 12 July. Magda Sayeg, founder of Knitta Please, Sydney artist Denise Litchfield and a team of volunteers transformed 7 large concrete poles at the entrance of the Gallery, as well as 28 concrete bollards, 5 planter boxes and 20 light boxes in the Sculpture Garden. The Gallery seemed as though it had rugged up for the colder months.

The call went out to knitters worldwide to help create lengths of knitting for the coverings, and the Gallery had a great response with more than 300 people sending in over 500 pieces of knitting for the project. Contributions were sent in by knitters from across Australia and from as far as Sweden and the United States of America.

Knitta Please is a tag crew of knitters who yarn-bomb public spaces graffiti-style, covering their targets with brightly knitted 'tags'. They started out tagging everyday objects such as parking meters and lampposts and quickly moved on to more monumental targets like the Great Wall of China, Paris landmarks and a Mexico City tour bus.

Artist Denise Litchfield has taken to brightening up the streets of Sydney with her guerrilla knitting and yarn-bombing of trees, poles, streetlights and other objects in the public domain. Although guerrilla knitters are popping up throughout the world and are currently operating in Scandinavia, Japan, South Africa and the USA, Denise is recognised as the first guerrilla knitter of Australia.

Sayeg and Litchfield encourage engagement with the built environment. They both share a desire to make the urban world look more alive and to bring art out of the gallery and onto the street. They certainly achieved this with this project as the knitting surrounded the Gallery—along the roads and walkways around the Gallery, outside in the Sculpture Garden, even pervading the pillars at the entrance—but never once entered the building.

The knitting installations were extremely well received by the public, with many participants and spectators giving positive feedback. Some visitors came from far away to find their knitted piece, and were seen proudly pointing out their part in the project to family and friends and taking photographs with the concrete poles. The project was a great success thanks to everyone involved; particularly the people who volunteered their time and knitting to the project.

Michelle Fracaro
Project Officer, Public Programs



Victor Smorgon



Victor and Loti Smorgon
at the National Gallery of
Australia, Canberra

Victor Smorgon AO, one of Australia's great industrialists and keen supporter of the National Gallery of Australia, died aged 96 in Melbourne in July.

Victor Smorgon led an extraordinary life. He was born in 1913 in Heidelberg (then part of the Ukraine, now in Germany). Emerging from humble beginnings in Tsarist Russia, his early life was described by him as being 'wars

and slaughter and murder' during the Russian Revolution. His family suffered both anti-Semitic persecution and extreme poverty. He immigrated to Australia with his father and two uncles in 1927 at the age of 14. His father initially worked at odd jobs before buying a butcher shop in the Melbourne suburb of Carlton from another Jewish immigrant.

As a strong family team, starting from nothing, they turned a local butcher shop in Carlton into a sprawling empire. Sensing major changes in the food market, the Smorgons moved into paper and packaging products, which led to steel. Smorgon Steel became, for a time, Australia's largest producer. Over the ensuing decades they built a vast family business empire encompassing steel, meat, paper, plastics, media, clothing, recycling, forestry and commercial property. In 2009, the Smorgon family topped the ranks of Australia's richest families in the *Business Review Weekly*.

Victor along with his wife of 72 years, Loti, maintained a strong interest in the arts. They became great patrons of the arts as well as various charities in Australia. Victor and Loti Smorgon had a keen interest in contemporary art in particular and supported the National Gallery of Australia in the first 10 years of its establishment with the acquisition of major works of art by contemporary American artists such as Julian Schnabel, Larry Rivers and Al Held as well as a 1908 painting by German expressionist painter and printmaker Max Pechstein. Their generosity to the Gallery resulted in them becoming Perpetual Benefactors of the National Gallery of Australia Foundation.

In 1990, Victor was made an Officer of the Order of Australia for his service to art, which became a Companion of the Order of Australia in 2007. In 2008, Australia Post honoured Victor and Loti Smorgon as part of a special stamp issue that celebrated some of Australia's great philanthropists.

Victor was an engaging and lively figure, equally at home in business and the arts, and the Gallery dedicated one of its international galleries in their honour in the mid 1980s. The Victor and Loti Smorgon gallery will live on in honour of a great Australian philanthropist and key supporters of the National Gallery of Australia.

Travelling exhibitions **spring 2009**

Exhibition venues and dates may be subject to change. Please contact the Gallery or venue before your visit. For more information on travelling exhibitions, telephone (02) 6240 6525 or send an email to travex@nga.gov.au.



Australian Indigenous Art Triennial: Culture Warriors

American University Museum at the Katzen Arts Center, Washington, DC, USA
8 September – 6 December 2009

Australian Indigenous Art Triennial: Culture Warriors presents the highly original and accomplished work of 30 Indigenous Australian artists from every state and territory. Featuring outstanding works in a variety of media, the exhibition draws inspiration from the 40th anniversary of the 1967 Referendum (Aboriginals) and demonstrates the breadth and calibre of contemporary Indigenous art practice.
nga.gov.au/aiat

Proudly supported by principal sponsor BHP Billiton, airline sponsor Qantas, and Australian government sponsors the Department of Foreign Affairs and Trade, the Visual Arts and Craft Strategy/Visions of Australia/Contemporary Touring Initiative, the Australia Council for the Arts, the Queensland Government, the Northern Territory Government, the Government of Western Australia's Department of Culture and the Arts and Arts Victoria.



McCubbin: Last Impressions 1907–17

Art Gallery of Western Australia, Perth, WA
12 December 2009 – 28 March 2010

Discover Frederick McCubbin's rarely displayed later works and experience his striking use of colour in the first McCubbin exhibition to be held in almost 20 years. See this iconic Australian artist in a new light as he depicted a modern Australia in cityscapes, sea views, landscapes and portraits.
nga.gov.au/mccubbin

Proudly sponsored by R.M. Williams, The Bush Outfitter
Exhibition benefactor The Honourable Mrs Ashley Dawson-Damer

The Elaine and Jim Wolfensohn Gift

These suitcases thematically present a selection of art objects that may be borrowed free-of-charge for the enjoyment of children and adults in regional, remote and metropolitan centres. nga.gov.au/wolfensohn
For further details and bookings telephone (02) 6240 6650 or email travex@nga.gov.au.

Blue case: technology

Clarence City Council, Rosny Park, Tas, 27 August – 29 September 2009
Burnie Regional Art Gallery, Burnie, Tas, 1 October – 13 November 2009

Red case: myths and rituals and Yellow case: form, space and design

Kurri Kurri and District Pre-school, Kurri Kurri, NSW, 1–25 September 2009
Koe-Nara, Schools as Community Centre, Cessnock, NSW, 19 October – 20 November 2009

1888 Melbourne Cup

Coffs Harbour Regional Museum, Coffs Harbour, NSW, 30 July – 20 September 2009
Glasshouse Regional Gallery, Port Macquarie, NSW, 21 September – 29 October 2009



Richard Bell

Australian art it's an Aboriginal thing 2006
TarraWarra Museum of Art Collection
acquired 2006
Image courtesy the artist and Milani Gallery

Frederick McCubbin

The old slip, Williamstown 1915
private collection

Karl Millard

Lizard grinder 2000
in Blue case: technology
The Elaine and Jim Wolfensohn Gift





11

faces in view

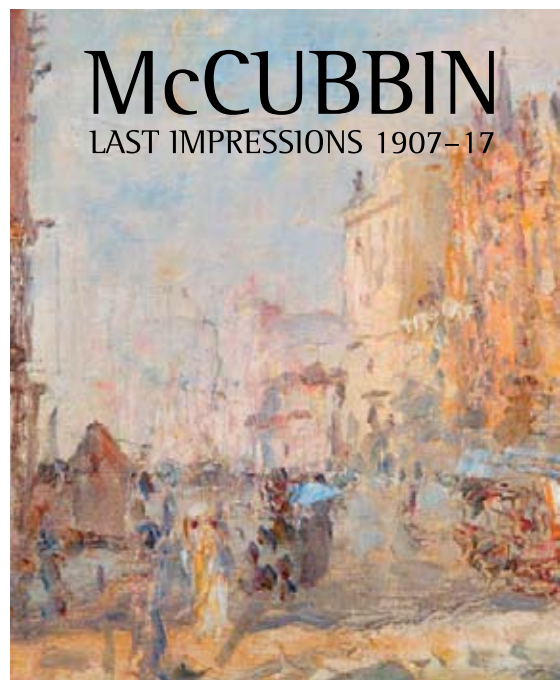
- 1–2 Children participating in the Squishy sculpture workshop at the Gallery.
- 3 Sydney-based artist Denise Litchfield helped dress the Gallery in its winter wardrobe!
- 4 Children size up their image of Sidney Nolan's *Ned Kelly series* in the popular Draw and explore workshop, 14 July 2009.
- 5 Deborah Hart, Senior Curator, in discussion with artist Bert Flugelman during a special event at the Gallery, 18 May 2009.
- 6 Magda Sayeg, founder of Knitta Please, and Michelle Fracaro, Project Officer, Public Programs, at the Gallery's front entrance with knitting on the second day of 'Stitching up the NGA', 8 July 2009.
- 7–8 The Knitta Please finger-knitting workshop for children was a big hit with all ages, 9 July 2009.
- 9 Families drawing Christopher Langton's *Sugar the pill* 1995, in the exhibition *Soft sculpture*, for the Make an impression workshop, 16 May 2009.
- 10 Brenda Croft, Arts and Social Sciences lecturer at UniSA, Danie Mellor, artist, Ron Radford, Director, and Franchesca Cubillo, Senior Curator, at the NAIDOC Week media launch, 7 July 2009.
- 11 Participants at the Gallery's NAIDOC Week beanie workshop gathered with the experts, the Pitjantjantjara women, for some tucker and a break from knitting.
- 12 A delegation from China in the National Australia Bank Sculpture Gallery, 22 June 2009.
- 13 *Dancing gods*, a Dancing Between Cultures Festival performance at the National Gallery of Australia, 31 May 2009.



12



13



McCUBBIN

LAST IMPRESSIONS 1907-17

McCubbin

Last Impressions 1907-17

Anne Gray with introduction by Ron Radford
168 pages | 290 x 240 mm | flexibind | full colour
ISBN: 9780642334039
Published 2009
\$39.95 NGA price
\$49.95 RRP

Available from the NGA Shop, selected bookstores and by mail order.

Frederick McCubbin is one of the foremost Australian Impressionists, most well known for his images of the bush. *McCubbin: Last Impressions* traces the radical changes in McCubbin's work in the early 20th century after he viewed the works of European masters such as JMW Turner and Claude Monet. It includes a range of joyous Australian paintings, from the bush to the docks and city life, interiors and portraits.

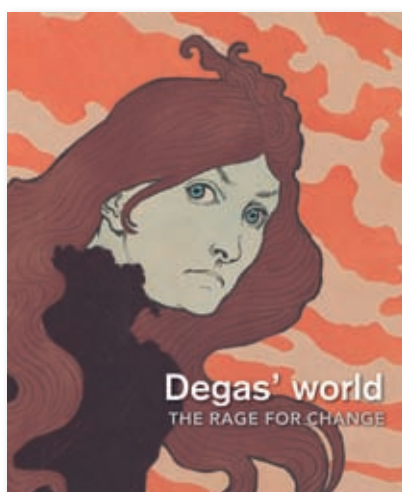


SOFT

SCULPTURE

Soft sculpture

Lucina Ward
28 pages | 265 x 220 mm | pb | full colour
ISBN: 9780642334022
Published 2009
RRP \$9.95



Degas' world

THE RAGE FOR CHANGE

Degas' world the rage for change

Mark Henshaw
28 pages | 265 x 220 mm | pb | full colour
ISBN: 9780642334015
Published 2009
RRP \$9.95



GODS, GHOSTS & MEN

PACIFIC ARTS

FROM THE NATIONAL GALLERY OF AUSTRALIA

Gods, ghosts and men Pacific arts from the National Gallery of Australia

Crispin Howarth
28 pages | 265 x 220 mm | pb | full colour
ISBN: 9780642541994
Published 2008
RRP \$9.95

nga publications available from the
ngashop

open 7 days 10.00 am – 5.00 pm • Parkes Place, Canberra ACT 2601 • ngashop.com.au

free call 1800 808 337 • (02) 6240 6420 • ecom@nga.gov.au

■ national gallery of **australia**



Richard Bell *Australian art it's an Aboriginal thing* 2006, TarraWarra Museum of Art Collection, acquired 2006, image courtesy the artist and Milani Gallery

australian indigenous art triennial

culture warriors

American University Museum at the Katzen Arts Center, Washington DC, USA
8 September – 6 December 2009

A National Gallery of Australia Exhibition

nga.gov.au/aiat

Principal sponsor



Airline sponsor



Government sponsors



Australian Government
Department of Foreign Affairs and Trade



Australian Government



Australian Government
Visual Arts and Craft Strategy
Visions of Australia
Contemporary Touring Initiative



Department of
Culture and
the Arts

ARTS
VICTORIA



■ national gallery of **australia**



SIMEON WALKER

The Beauty of the Ordinary

Division 2009 Oil on Linen 122 x 183cm

8 - 26 SEPTEMBER 2009

GARRY PUMFREY

New works

Melbourne Cement Facilities 2009 Oil on Linen 50 x 50cm



FLINDERS LANE GALLERY

137 Flinders Lane Melbourne 3000

Tel: 03 9654 3332

Email: info@flg.com.au

Web: www.flg.com.au



MAJOR FINE ART AUCTION

DEUTSCHER~MENZIES & LAWSON~MENZIES
23 SEPTEMBER 2009 SYDNEY

JEFFREY SMART
born 1921
The Melbourne Gate 2002
Auctioned June 2009

OPEN FOR VIEWING

MELBOURNE 10 – 13 SEPTEMBER 2009

(A SELECTION OF WORKS ONLY) 1 DARLING STREET SOUTH YARRA

SYDNEY 17 – 22 SEPTEMBER 2009

12 TODMAN AVENUE KENSINGTON

Menzies Art Brands incorporating Deutscher~Menzies & Lawson~Menzies are the leading Australian owned Art Auctioneers. Our expert specialists happily provide assistance in buying, selling and collecting.

Entries invited, consignment or guarantee for our upcoming December auction.

The
BRASSEY
of Canberra
SINCE 1927
BARTON

Experience the Elegance



Frederick McCubbin
The coming of spring 1912
National Gallery of Australia, Canberra
Purchased 1976

■ national gallery of **australia**



The Brassey of Canberra

**National Gallery of
Australia Package**

\$196.00

Per night. Extra night \$192.00.
Subject to availability. Extra person \$25.00.

Includes Heritage room for two guests, full buffet breakfast for 2, two tickets to the McCubbin exhibition at the National Gallery of Australia

The Brassey of Canberra

Belmore Gardens and Macquarie Street, Barton ACT 2600

Telephone: 02 6273 3766 Facsimile: 02 6273 2791

Toll Free Telephone: **1800 659 191**

Email: info@brassey.net.au Web: <http://www.brassey.net.au>



TURNING CANBERRA INSIDE OUT. THE APARTMENTS.



APARTMENTS FROM
\$480,000 TO \$4.5 MILLION

Surround yourself in the perfect environment. An inspired blend of interior and exterior beauty, The Apartments at NewActon are now under construction and due for completion in late 2010. Visit our unique display suite and secure one of the remaining luxury apartments.

the
apart
ments

Contact Derek Whitcombe on 02 6257 2121 or 0418 623 290

Display suite opening hours: Mon to Fri: 12pm to 2pm & 4pm to 6pm
Sat & Sun: 12pm to 5pm / Address: 21 Marcus Clarke St, Acton.

www.theapartments.com.au



Proud supporters of the National Gallery of Australia.

White gums and ramoxes

*Ceramics by Merric and Arthur Boyd from the
Bundanon Trust Collection*



Opening
Thursday 20 August

**Drill Hall Gallery
Kingsley Street
Acton, Canberra**

20 Aug - 27 Sep 09

For other venues
and further details visit
www.bundanon.com.au
or (02) 4422 2100

Merric Boyd, Figure of Arthur Boyd aged three years, 1923

BUNDANON TRUST



An experience in the Arts



The Hughenden is a must stay when visiting Sydney. Located at the gateway to Paddington, within walking distance of numerous art and antique galleries and only minutes from the Art Gallery of NSW.

Rates from just \$168 per night for bed and breakfast. Present this advertisement to receive 20% discount off your accommodation bill.



14 Queen Street
Woollahra NSW 2025
Tel 02 9363 4863
www.hughendenhotel.com.au

**ADSHEL
PROUDLY
SUPPORTS
NATIONAL
GALLERY OF
AUSTRALIA**

We believe that creativity comes in many forms.

Adshel recognises the importance of arts and culture in nurturing creativity and strongly supports National Gallery of Australia.

ADSHEL

SIMPSON'S ANTIQUES FINE AUSTRALIAN ANTIQUES



Rare Australian cedar Chiffonier with Tasmanian Huon pine and musk veneers, revived 19th century patina circa 1850.
See plate 235, Fahy and Simpson, *Australian Furniture Pictorial History and Dictionary* for a similar example.

www.australianantiques.com.au

By appointment

Mobile: 0404 051 999

Email: simpson@casuarinapress.com.au





Frederick McCubbin *Golden sunlight* 1914 oil on canvas 79 x 119.7 cm
Castlemaine Art Gallery & Historical Museum, Victoria Gift of Dame Nellie Melba, 1923

Forrest Delights

Take an artlovers escape to the Forrest Hotel and Apartments to enjoy the latest exhibition in the National Capital.

McCubbin: Last Impressions 1907–17

14 August – 1 November 2009 | Exhibition Galleries
NATIONAL GALLERY OF AUSTRALIA. CANBERRA

Frederick McCubbin is one of the foremost Australian Impressionists, most well known for his images of the bush. This fabulous exhibition traces his influences after McCubbin viewed the European masters – JMW Turner and Claude Monet. It includes a diverse range of joyous Australian paintings, from the bush to city life.

\$99 per person twin share

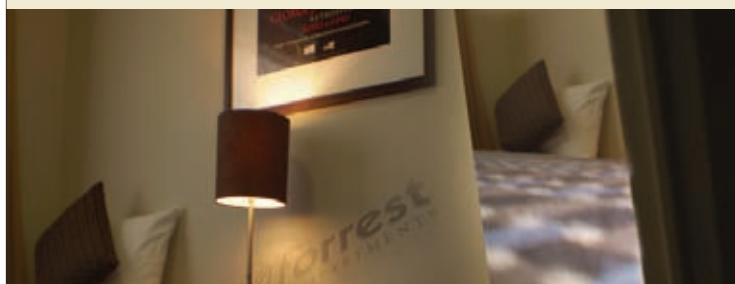
- overnight accommodation • full buffet breakfast
- ticket to the exhibition



Book Now! **02 6295 3433** reservations@forresthôtel.com

30 National Circuit, Forrest ACT 2603

Free call: 1800 676 372 | www.forresthôtel.com

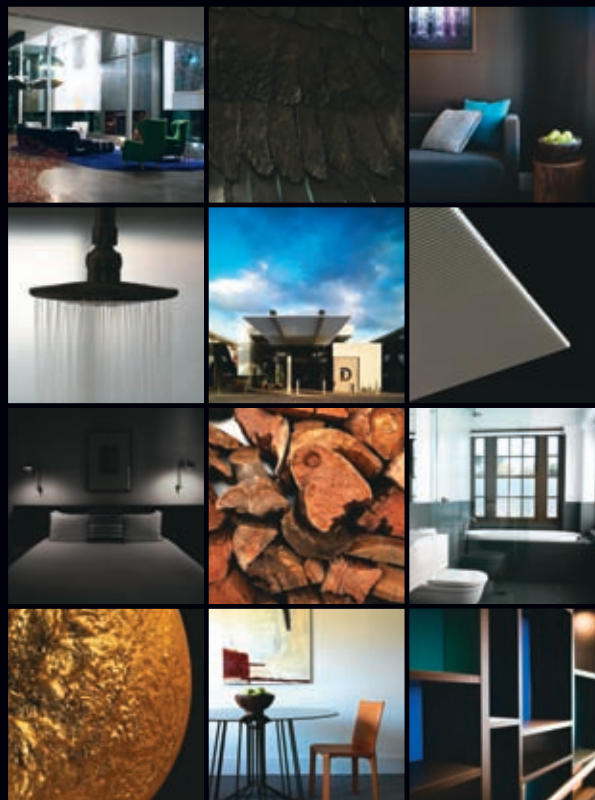


DIAMANT
HOTEL

C A N B E R R A



BOOK NOW AND RECEIVE 15% OFF THE BEST AVAILABLE DAILY RATE. QUOTE "NGA" AT THE TIME OF BOOKING. CALL 02 6175 2222



www.diamant.com.au

BE AT HOME WITH THE CANBERRA TIMES

The Canberra Times is the leading source for news, the arts and lifestyle and home to Canberra's premier arts magazine, *Panorama*. Every week, *The Canberra Times* tantalises readers with the Food&Wine lift-out.

Subscribe to *The Canberra Times* home delivery today for less than \$4.00 per week. **17 weeks of 7-day home delivery for only \$67.90*.**

Call 02 6280 222 now to take advantage of the introductory offer to readers of artonview.

*Introductory offer valid only with credit card purchase and not available to existing subscribers



The Canberra Times

YOUR WORLD | YOUR CITY | YOUR NEWSPAPER

00.007866



DON'T LET IT BREATH TOO LONG, YOU'LL GET THIRSTY.

Proudly supporting the McCubbin: Last Impressions 1907-1917 exhibition.

[yellow tail][®]

play by your rules

www.yellowtailwine.com



PLAY BY YOUR RULES. DRINK RESPONSIBLY.

members
receive
10% discount

nga**shop**

SHOP FOR THE SEASON



The NGA Shop has temporarily been relocated to near the entrance of the Asian galleries, but still offers a great range of products:

Indigenous arts • books and catalogues
calendars and diaries • prints and posters
jewellery • fine art cards

open 7 days 10 am – 5 pm

Parkes Place, Canberra ACT 2601 free call 1800 808 337 (02) 6240 6420
ecom@nga.gov.au ngashop.com.au

■ national gallery of **australia**
nga.gov.au



Kenneth Tyler printmaking collection

nga.gov.au/tyler

■ national gallery of **australia**

Roy Lichtenstein *Nude with blue hair* 1994 (detail), from the series *Nudes*,
National Gallery of Australia, Canberra, © Roy Lichtenstein. Licensed by VISCOPY, Australia

Australian
Handcrafted



Create your own Masterpiece

Proudly sponsoring
McCubbin: Last Impressions
1907-1917

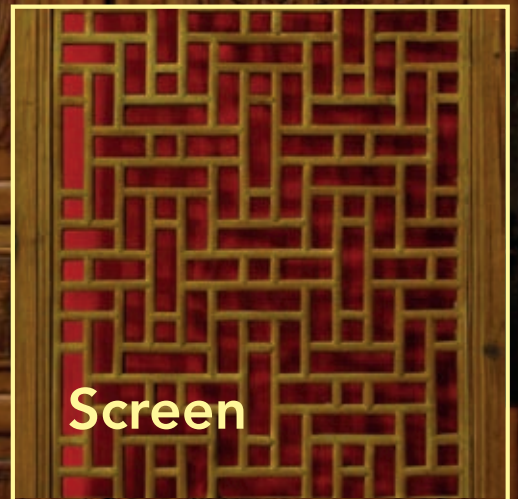
www.rmwilliams.com.au

1800 339 532

The Art of...



Storage



Screen



Porcelain



Silk

Cypress Cabinet, Zhejiang province, China, late 1700s

On view at

The Silk Road Gallery

Open 10 am to 4 pm every day
19 Kennedy Street, Kingston
(10 minute walk from National Gallery of Australia)
Phone 6295 0192
www.silkroadgallery.com.au



Emerging Elders

honouring our senior Indigenous artists from the national collection

3 October 2009 – 14 June 2010

CANBERRA ONLY NGA.GOV.AU

■ national gallery of **australia**

The National Gallery of Australia is an Australian Government Agency

Ningura Napurrula *Untitled* 2006, National Gallery of Australia, Canberra, purchased 2009, © the artist licensed by Aboriginal Artists Agency 2009



McCUBBIN

LAST IMPRESSIONS 1907–17

14 August – 1 November 2009

■ national gallery of **australia**

nga.gov.au

The National Gallery of Australia is an Australian Government Agency

Proudly sponsored by



Frederick McCubbin *The old slip*, Williamstown 1915 (detail), private collection